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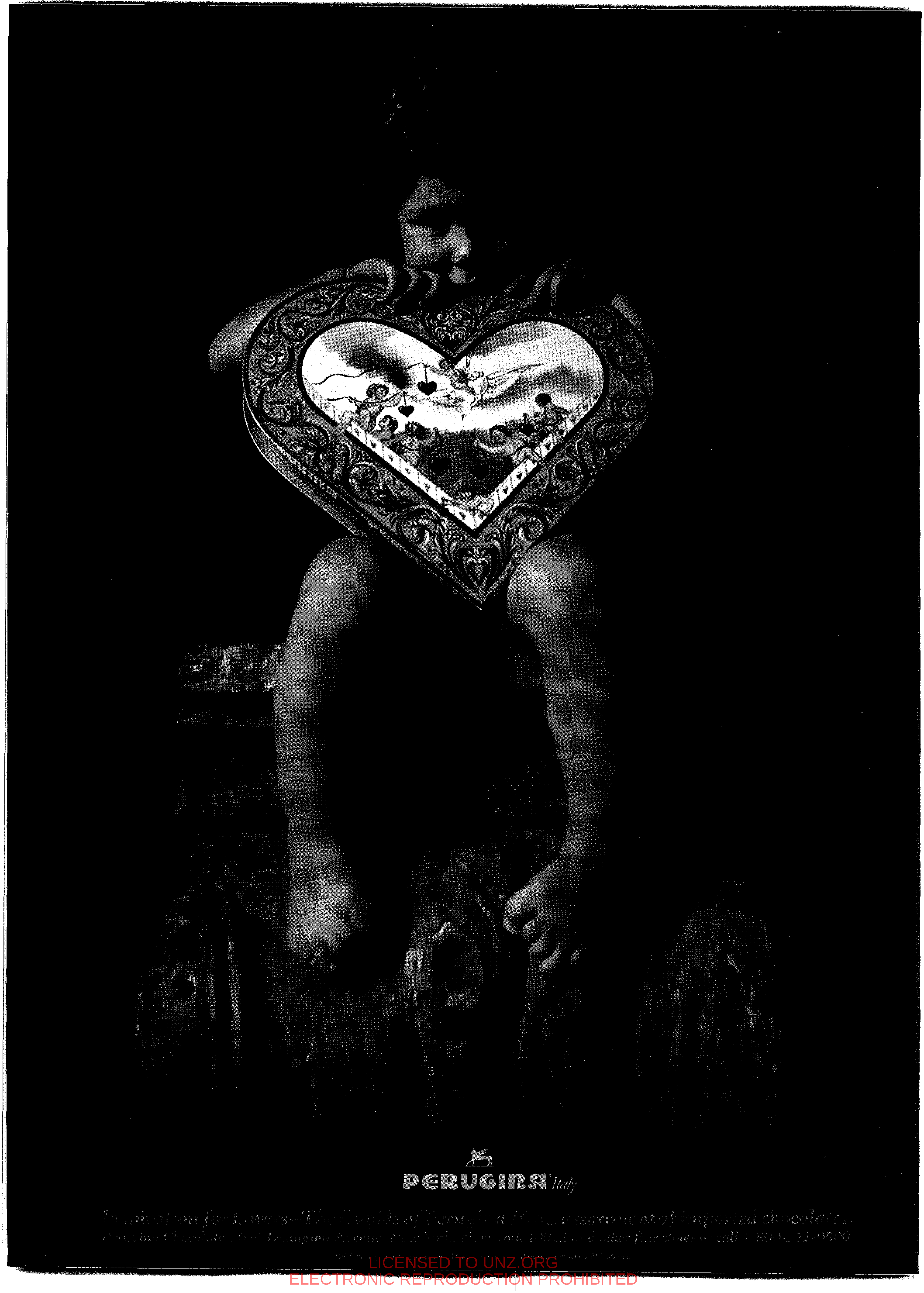

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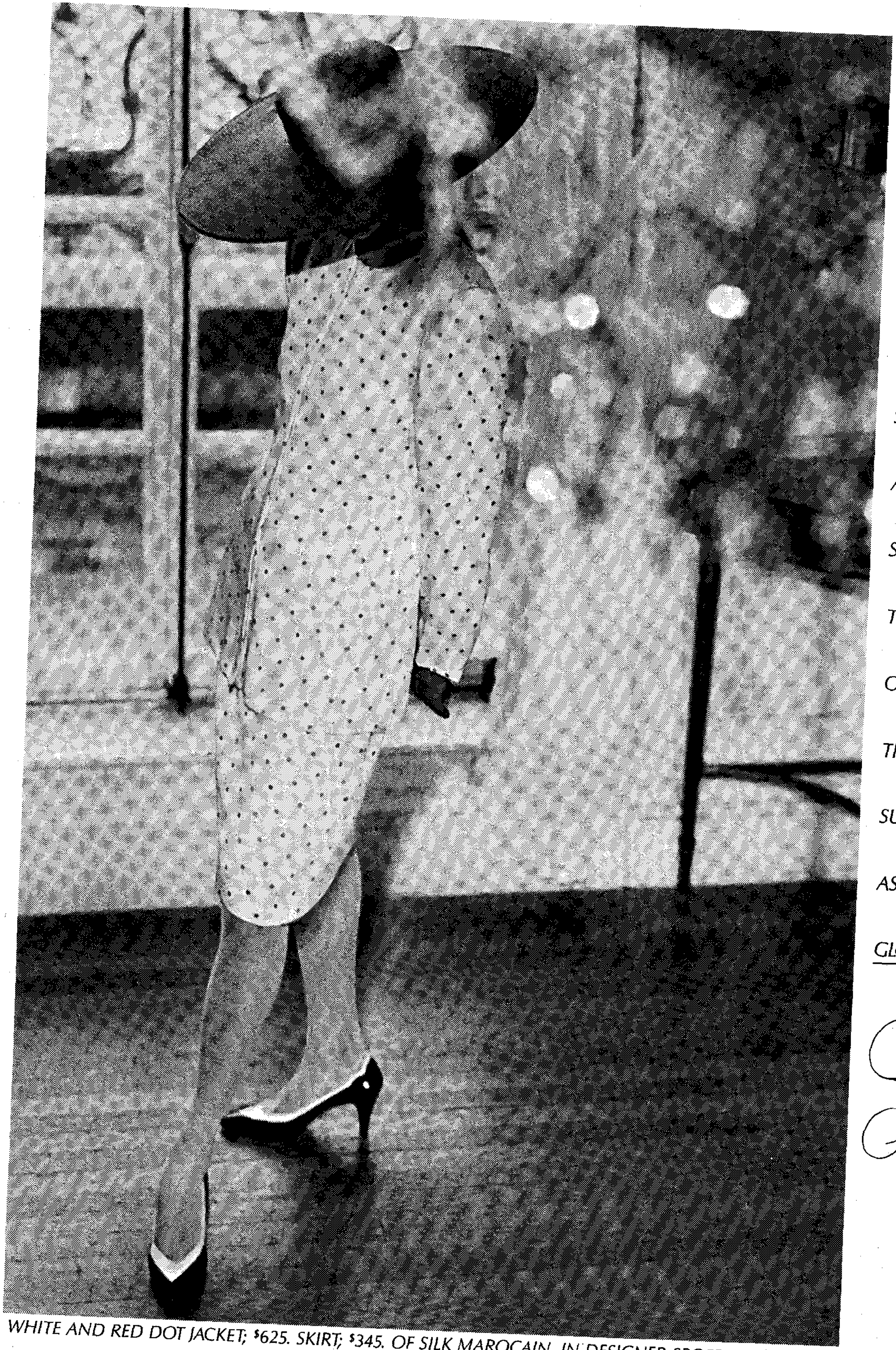

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GLORIA SACHS.

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VOL. 20, NO. 6

FEBRUARY 9, 1987

CONTENTS

24 One Block

BY DAVID BLUM

Bob Brown, 37, lives on the block. His one-bedroom flat cost $200,000. Roxie Chica, 57, lives there, too. Her rent is $250 a month, which she can't pay. On the block—80th Street from Amsterdam to Columbus—the tensions of the city are being played out, as the prosperous and the poor compete and the middle class struggles to maintain a foothold.

34 My Blue Heaven

So what if it took 30 years? The Giants are super at last, and in New Jersey (and New York) that's cause for celebration.

36 The Katzenjammer Falcon

BY JAMES TRAUB

Last spring, Sam Evans and nine other men were charged with conspiring to sell $2 billion in arms to Iran. They were caught in a sting operation that was part *Maltese Falcon,* part "Katzenjammer Kids." The alleged conspirators raised a seemingly outlandish defense—that they had learned the U.S. was secretly changing its Iran policy and would covertly approve the deal. It no longer sounds so outrageous.

44 Fearing the Worst

BY JANICE HOPKINS TANNE AND ELLEN RAPP

Every year, 6 million Americans are treated for panic attacks and social phobias—anxiety disorders that can be crippling. Some anxiety victims become prisoners in their own homes. But with new drug or behavior therapies, the vast majority of them can expect major improvement or a cure—if they are correctly diagnosed.

50 Design: Love at First Sight

BY MARILYN BETHANY

Diane Love's apartment is a perfect place to paint—and a flawless backdrop for her collection of early-twentieth-century decorative arts.

DEPARTMENTS

12
ON MADISON AVENUE

By Bernice Kanner

It's sweeps time again, but the mania may be subsiding.

14
MEDIA

By Edwin Diamond

Four months after their boardroom coup, William S. Paley and Laurence Tisch are carving up the turf at CBS.

THE ARTS

56
THEATER

By John Simon

Colleen Dewhurst and Carlotta O'Neill make *My Gene* a thoroughly worthwhile experience.

58
ART

By Kay Larson

David Salle's paintings only look like great art.

60
DANCE

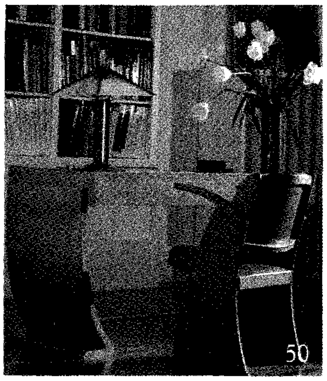
By Tobi Tobias

A City Ballet revival makes an old Balanchine "shocker" look new. Karole Armitage and the French *Cinderella* fall flat.

89
MUSIC

By Peter G. Davis

A Birtwistle work and an Argento opera prove that *real* music can exist in a minimalist world.



91
BOOKS

By Rhoda Koenig

J. M. Coetzee's *Foe* gives Robinson Crusoe a gal Friday.

93
TELEVISION

By John Leonard

Sir Laurence Olivier once again scales the heights—in *The Ebony Tower.*

95
MOVIES

By David Denby

The happy memories of Woody Allen's *Radio Days* are oddly depressing.

MISCELLANY

Letters 6
Intelligencer, *by Jeanie Kasindorf* 9
Fast Track 20
Ruth Recommends, *by Ruth Gilbert* 23
Best Bets, *by Corky Pollan* 54
Sales & Bargains, *by Leonore Fleischer* 97
***Cue* Listings** 100
***New York* Competition,** *by Mary Ann Madden* 150
London *Times* Crossword 152
***Cue* Crossword,** *by Maura B. Jacobson* 152
Classified
  Real Estate 138
  Travel 138
  Services and Sales 139
  Strictly Personals 145

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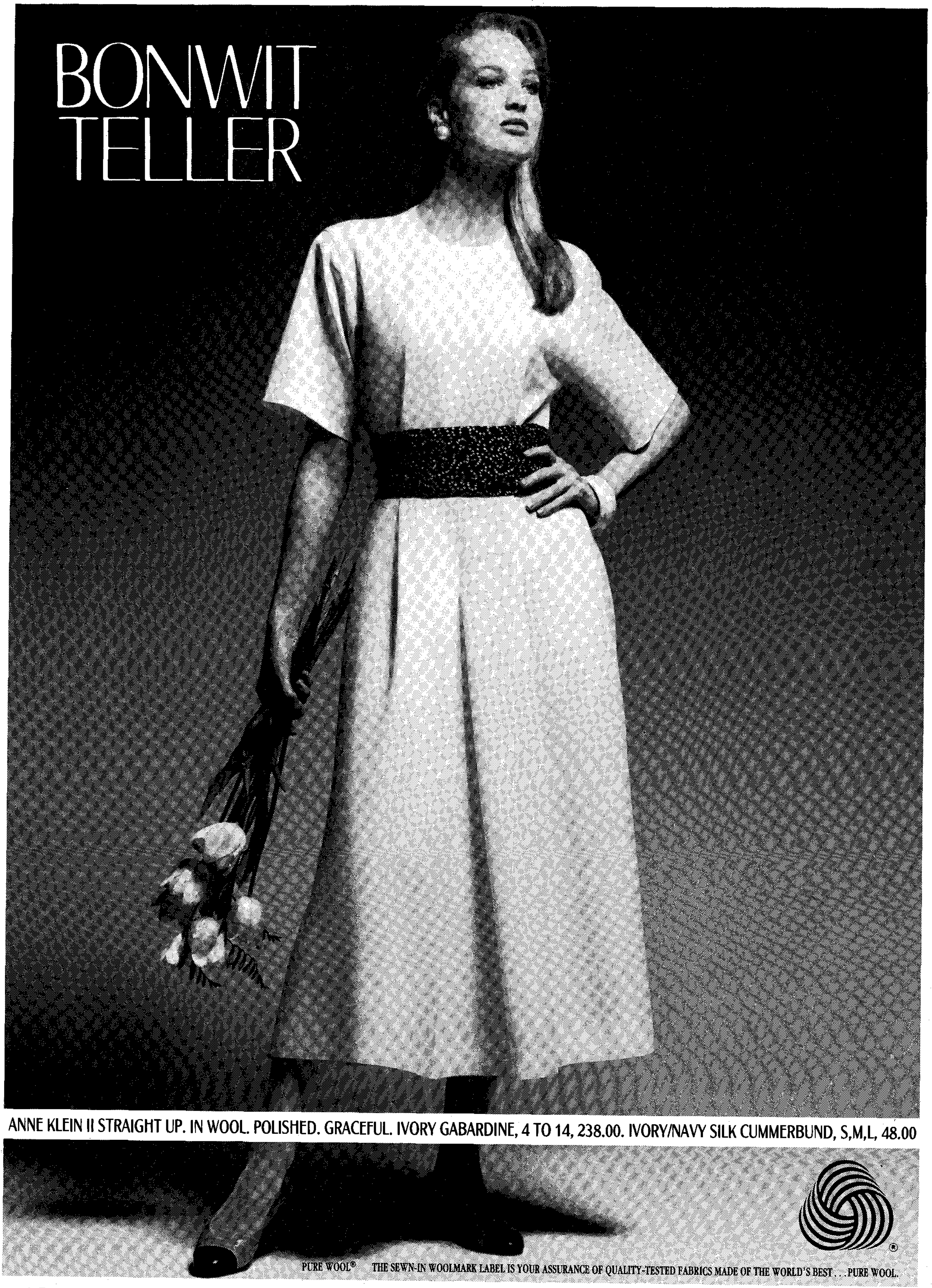

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LETTERS

Pride and Prejudice

AS A MEMBER OF THE BLACK MIDDLE class, I read "Blacks at the Top" [by Ellen Hopkins, January 19] with interest and amusement. My children's paternal great-grandfather was a college graduate, and their paternal grandfather received a Ph.D. from Yale. Their father graduated from Hamilton College and the School of International and Public Affairs at Columbia—he was the first black to enter the executive training program at a major Wall Street bank. My daughter graduated from Middlebury and was a credit trainee with a multinational Boston bank before her untimely death.

My 21-year-old son is attending one of the most prestigious culinary institutes in the world. When asked by some of those middle-class blacks who are "torn between two worlds" what my son wants to become, I answer, "A chef." The response I generally receive is "A what?"

Olive H. Kelsey
Manhattan

AFTER READING "BLACKS AT THE TOP," I remain convinced that our society seems to have little hope of overcoming its racist attitudes, perpetuated by blacks and whites alike.

If we keep our children from true integration, physically and philosophically, future generations will inherit the ignorance and hatred experienced by previous ones. Certainly there are risks—and Gandhi, Martin Luther King Jr., and others understood them—but they're small compared to the benefits of a harmonious society.

Norman Krasne
Mount Vernon, N.Y.

WHEREVER THE WORD "BLACK" APpeared in your article, the word "Jewish" could have been substituted, resulting in a very similar story. Ever read *Gentleman's Agreement*?

I'd bet that every ethnic group could tell the same tale, with slight variations. More and more, I become convinced that what we have here is a problem not of race but of ethnicity.

Lorraine Stone
Oceanside, N.Y.

PAT AND CYDNEY JOHNSON'S REMARKS equating racial bias with the Nazi perse-

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cution of the Jews either smack of anti-Semitism or show an astounding ignorance of history.

Only after the Johnsons lie awake at night wondering, as I do, what the future might have held for an uncle shot in the head at the age of three by a thrill-seeking Nazi, or imagining what life was like for a father who, as a boy of seventeen, lived in tunnels and scrounged for food like a rat, will they have earned my sympathy.

Gwendolyn R. Horn
Manhattan

"BLACKS AT THE TOP," OF WHICH I WAS A subject, has left me ashamed of being a journalist. Never in my career have I witnessed such a misrepresentation of information. I was unselfish in sharing my thoughts, feelings, and anecdotes with Hopkins, but hardly any of them are reflected in the story. Her portrayal of me was inaccurate.

I was flabbergasted to read that I was "too scared" to live in Harlem, and that I go there only to get my hair braided. I grew up in Newark, a city not unlike Harlem. Hopkins knew this and chose not to include it.

I have never believed in "ghetto journalism"—black reporters assigned only to "black stories"—but in this case, you should have assigned someone who was not so totally removed from the subject. Hopkins reporting on this is analogous to someone writing about a football game without having been there.

Benilde Little
Manhattan

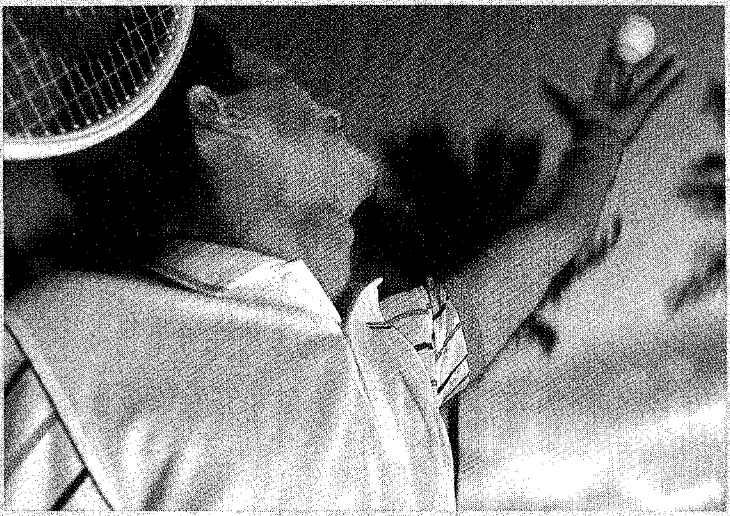
Ellen Hopkins replies: I am grateful to Benilde Little for all the help she gave me. She was most generous in sharing her experiences. I do, however, stand by everything she was quoted on, as well as the piece itself.

RENÉE LEGGETT SHOULD REALIZE THAT rude behavior is inexcusable, be it to subordinates or peers, black or white. "Saying please" may not be in her job description, but it should be part of her professional demeanor. As for leaving notes on her secretary's chair—tacky, tacky, tacky.

Rose Constantine
Manhattan

FOR BONNIE DOBRISH TO "FORGET" THAT she's black, for even a moment, is an affront to all people of pride. This is the type of thing that sets blacks back hundreds of years. Her very confused and

Set Your Sights High



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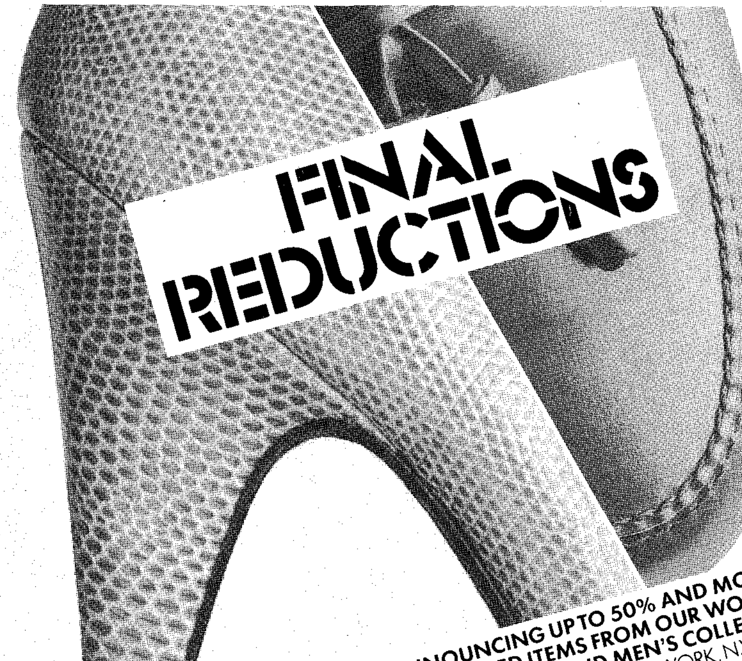

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confusing attitude does much to discount the arduous labors of those who have made much of her success possible—of those who lived, worked, and died so that she might marry a white man and live "sadly ever after." Dobrish owes herself an apology.

Donald K. Amaker
The Bronx

I WAS PLEASED TO SEE "BLACKS AT THE Top," but I was disappointed by the premise that the primary interpretation of social class is economic (the notion of "jumping classes"; defining upper-middle-class blacks according to the size of their paychecks). Financial worth is admittedly a factor in determining class, but is it the only consideration? What about cultural and social attitudes? Surely there must be more to social position than the amount of money people have.

As a black writer and artist—from an upper-middle-class background and a long line of professionals—who has, for the moment, let certain financial opportunities pass by in favor of the quest for a more purposeful life, I would appreciate a more in-depth article, giving insight into definitions of the black upper-middle class as set forth in history, theory, and practice.

LindaJean Brown
Manhattan

IT WAS NICE TO SEE A PROMINENT BLACK family on the cover of *New York*. In a time when being black is considered "passé," it's good for "our" people to know that the struggle for equality is prevalent among the few who have made it to the top.

Jeanne C. Majors
Queens

I FIND IT VERY HARD TO BELIEVE THAT DR. Curry has not had a serious discussion about racism with his sons and feels there is no need to. Do he and the others interviewed really think that they are immune to it simply because they live in Chappaqua or on the Upper East Side?

Do they realize the effect their color-blind life-styles will have on their children and grandchildren? And who do they think will help keep Afro-American culture alive if they—the people with the money and resources—do not? Is assimilation really worth the price of heritage? Those blacks at the top are there because a lot of blacks at the bottom paved their way.

I hope Dr. Curry discusses racism with his sons very soon. It would certainly be a shame for them to meet it by chance one day... perhaps at the country club.

Patricia A. Carter
Brooklyn

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

RIZZOLI RUCKUS...NEWMAN SAYS NO...METROPOLITAN MEN...COVERING THE CANDIDATES

A NEW RIZZOLI-TOWER ROW

A new Landmarks Commission fight is brewing over Fifth Avenue's Rizzoli and Coty buildings. Steadsol Fifth Associates, the consortium of developers that wants to build a 48-story tower behind the two turn-of-the-century buildings, has revised its plan for the tower, and the Municipal Art Society is demanding that the commission hold a public hearing before approving it.

The landmarks panel held five public hearings on the original plan before approving it in July 1985. Two weeks ago, the commissioners were told that the developers had decided to use precast concrete on the building's exterior instead of limestone, add an oversize window on 56th Street, and straighten the slope of one of the exterior walls.

"Nobody wants more bureaucratic delays over minor changes," says Kent Barwick, president of the Municipal Art Society, "but this is a different building. If Landmarks fails to call a public hearing, it will set a dangerous precedent, undermining the principle of public review." Commission head Gene Norman says he won't call a hearing. "My staff has seen the changes, and we don't consider them dramatic at all. We deal with these kinds of alterations all the time."

METRO CHOICES TALK OF *TIMES*

The New York *Times*'s new metropolitan editor, John Darnton, has surprised the paper's staff by naming "Science" section editor Holcomb Noble as deputy editor, replacing Sam Roberts, and a *Book Review* editor, Brent Staples, as third-in-command. Noble produced the six-part "Star Wars" series, which won a Pulitzer Prize last year.

Some metro veterans are complaining that Noble and Staples, who are used to editing more esoteric and slower-paced sections of the paper, won't be able to keep up with "the daily crush of news." "We've had three editors in a little over a year," says one. "With all the upheaval, we expected Darnton to chose seasoned people from the metropolitan desk. Noble has proven that he can put out a good series, but everyone here is wondering if he can handle breaking news."

Darnton defends his choices. "Staples brings an appreciation for good writing," he says. "And Noble won't be sitting around smoking a pipe and dreaming up light stories. He'll be handling investigative pieces on tough city issues."

ESQUIRE MAN BOOKED FOR '88

Random House has signed *Esquire* contributor Richard Ben Cramer to write a book about the 1988 presidential campaign. Cramer will follow a half-dozen candidates from now until a full year after the election, telling the story of each one and how the process of running for president affected the winner and the losers.

Cramer, a former reporter for the Philadelphia *Inquirer* who won a Pulitzer Prize in 1979 for his dispatches from the Middle East, is still trying to get the cooperation of the potential candidates—including Mario Cuomo, who has yet to say yes or no.

NEWMAN NIXES NANCY'S DRUG SPOT

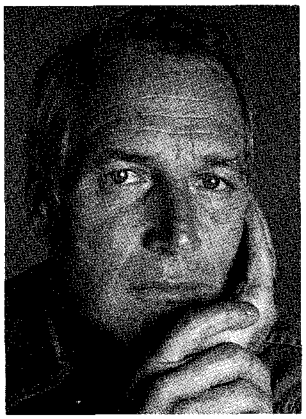
Paul Newman has turned down a White House request to tape a public-service announcement about drug abuse with Nancy Reagan, according to a Hollywood source. The source says that Newman told Hollywood producer Jerry Weintraub, who is working on the spot, that he declined the request because "he doesn't agree with Reagan-administration policies." Newman has been speaking out against drug abuse since his son, Scott, died of an overdose.

Newman's press agent, Warren Cowan, confirmed that Newman had been asked to make the spot with the First Lady, but denied that he had decided against it because of politics. Said Cowan, "He just couldn't find the time."

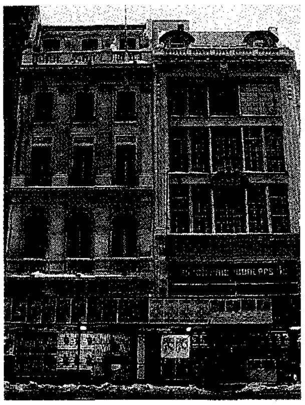
ASSISTANT EDITOR: PEG TYRE

STILL MORE TIME INC. TALK

The talk at *Money* magazine is that managing editor Landon Jones will soon take over *Life* or *People*. "*People* managing editor Pat Ryan has always said she would only do that job for five years, which will be up this spring," one staffer says. "And it's been rumored that they're going to take managing editor Judy Daniels off *Life*. The best guess is that, given a choice, Jones will go to *People*." Jones did not return calls. A Time Inc. spokesman said, "Any talk about his future is just speculation." . . .



PAUL NEWMAN



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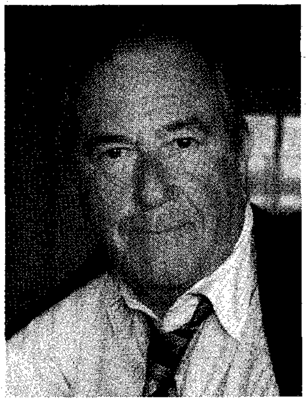

ANDREW HEISKELL

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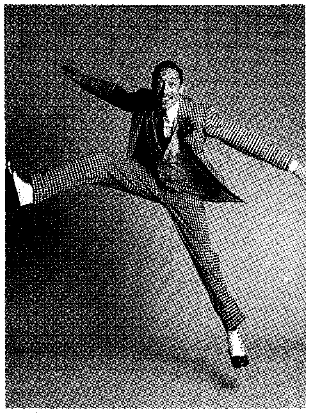
MATTERS OF TIME...THE HOT ICE-CREAM SCOOP...HIGHER EDUCATION...ALL THAT JAZZ



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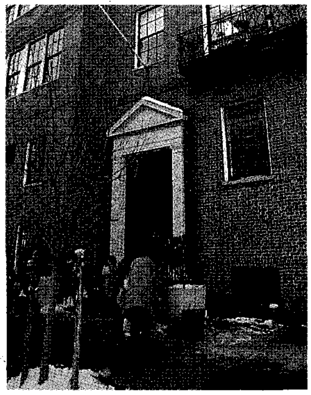

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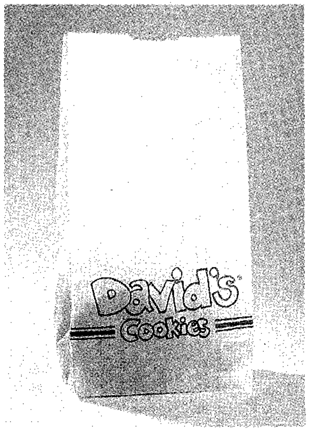


DAVID'S COOKIES

The staff of *Real Estate* is fuming over an interview that Reginald Brack, the new president of Time Inc.'s Magazine Group, gave the *Wall Street Journal.* Brack told the paper he was going to fold *Real Estate* at the same time that the magazine's publisher, Andrew Heiskell, the retired chairman of Time Inc., was trying to find a venture-capital partner or a buyer for it. "The admen were out trying to sell ads for the fourth issue when the interview appeared," one Time Inc.-er says. "They felt like he had driven a stake through their hearts."

Heiskell, who is still trying to find a partner, admits that his staff was upset. "It would have been better," he says, "if the announcement had come two weeks later."

HINES HIRES PLAYWRIGHT FOR JELLY ROLL

Gregory Hines and director Jerry Zaks have chosen George Wolfe, the young playwright who wrote *The Colored Museum,* to do the book for a Broadway musical about the life of Jelly Roll Morton, the legendary jazz pianist. Morton, a sometime pimp and pool shark, liked to say he was the first jazz musician to put his compositions on paper. Hines will star in the musical, and Zaks will direct.

The two men met with Wolfe after seeing *The Colored Museum,* a satirical look at white and black America, at the Public Theater. Hines, along with his wife, producer Pam Koslow, and her partner, Margo Lion, has been working on the project since July 1985, when the musical, then called *Mr. Jelly Lord,* was given a workshop production at Michael Bennett's studio.

DAVID SWEET ON HÄAGEN-DAZS SHOPS

David's Cookies magnate David Liederman is trying to persuade disgruntled owners of Häagen-Dazs shops to switch to selling David's cookies and ice cream. The Pillsbury Company, which owns Häagen-Dazs, has angered franchise owners by increasing supermarket sales of the ice cream at the same time that it is trying to reduce the number of Häagen-Dazs shops nationwide.

Since 1985, fifteen franchisees have sued Pillsbury, claiming that it has created unfair competition and hurt the brand's image by making it "just another supermarket ice cream." Last month, Pillsbury offered some franchise owners $32,500 in cash and credit in return for changing the name of their store.

Enter Liederman, who oversees 187 David's Cookies franchises. He has sent letters to the owners of the 325 Häagen-Dazs shops around the country, asking them to sell David's cookies and ice cream instead.

"We think we know how to take care of our franchisees better than Häagen-Dazs," Liederman says. "We're like their big brother. We talk to them. We train them. We give them chicken soup when they feel bad."

NEIGHBORS KNOCK NIGHTINGALE PLAN

Neighbors of the Nightingale-Bamford School are about to launch an attack on its plan to tear down two adjacent townhouses and add four stories to its East 92nd Street building. The neighbors have hired the law firm of Berle, Kass & Case to fight the plan for the ten-story building, which they say would be out of place in an area of four- and five-story townhouses. They are charging that the school's environmental study, which will be reviewed by the city's Board of Standards and Appeals next week, is inadequate.

"An environmental study is supposed to examine the proposed plan and offer possible alternatives to it," says lawyer David Hansell. "The school's study fails to seriously discuss such options as putting up a smaller addition or spreading the campus to other buildings, like other Upper East Side schools have done."

Headmistress Joan McMenamin says, "We've tried to consider alternatives, but we feel that housing the school in several buildings just won't do. We are pedagogically opposed to separating the students. It humanizes the city for all ages to be together in the same building."

FIER TO ROOST AT BANTAM BOOKS

Bantam Books editorial director Stephen Rubin has hired Harriet Fier, a veteran of Time Inc.'s *Picture Week* and Simon & Schuster's aborted *Entertainment Tonight Magazine,* as a senior editor at the publishing house. Fier was an editor at *Rolling Stone* and the Washington *Post* before being hired to create a magazine based on the syndicated television show. When S&S decided not to go ahead with the project, she went over to *Picture Week* until Time Inc. pulled the plug on it.

"She'll be starting out the way I did," says Rubin, a former *Vanity Fair* editor. "She'll be acquiring books for reprint as well as original fiction and nonfiction."

Photographs: top, Jack Mitchell/Outline; center, James Camp/Black Star; bottom, David Kelley.

GUESS?
MEN
WASHED JEANS
georges marciano
macy's
New York

AD: PAUL MARCIANO PHOTO: NEIL KIRK ©GUESS?, INC. 1987

On Madison Avenue/Bernice Kanner

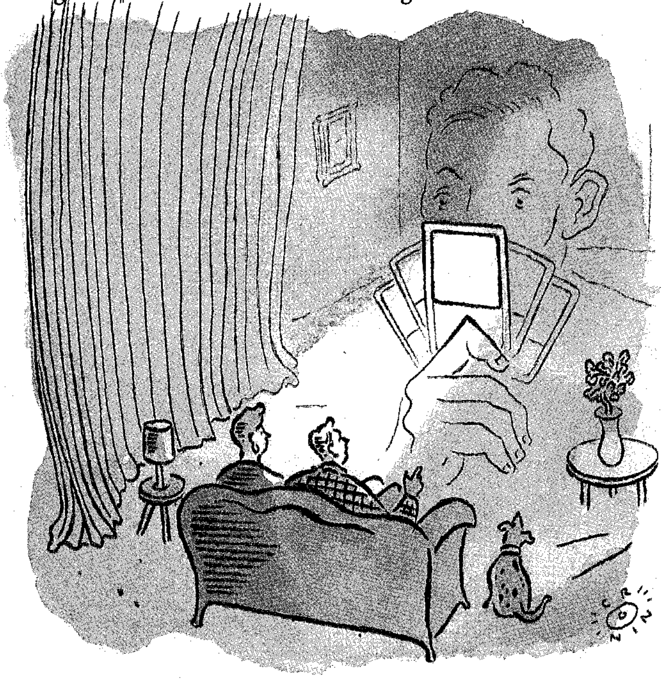
SWEEPS SURRENDER

Here We Go Again

SHORT AS IT IS, FEBRUARY BRINGS America Groundhog Day, Valentine's Day, and Presidents' Day. It is National Cherry Month and American Heart Month—and it inflicts the sweeps on an already addled television public. The gimmicks involved in boosting audience numbers during the nose-counting sweeps used to make TV even more manic than usual. But now there are signs that sweeps mania may be subsiding.

Ever since A. C. Nielsen and Arbitron Ratings started measuring TV viewership almost 40 years ago—and stations began pegging their advertising rates to the fluctuations—the sweeps have become synonymous with splashy special reports, glitzy action-packed series installments, blockbuster movies, sexy mini-series, and unbridled fanfare about all of the above.

Although the networks do their share of drumbeating in this effort, the sweeps are primarily a local contest, explains Bill Croasdale, senior vice-president and director of network programming at Backer & Spielvogel. "The whole key is loading up the nets' schedules with specials to help the affiliates." During the current sweeps period, ABC plans to unveil its controversial $35-million, fourteen-and-a-half-hour mini-series *Amerika* (*New York,* January 26), NBC will show a Bob Hope comedy special, and CBS will broadcast Judith Krantz's *I'll Take Manhattan.*



PICK A CHANNEL: *Viewers get more excitement to choose from.*

The independents are also casting alluring bait. WPIX will run the Golden Globe Awards and a raft of big-name movies, WOR will trot out the seventeen-part *Rich Man, Poor Man* series as well as Pee-wee Herman and Bette Midler specials, and WNYW has a roster of movies that includes *Barbarella, Helter Skelter,* and *Friday the 13th.* The point is to attract as many viewers as possible. In the past few years, the hype has pumped up ratings 10 to 15 percent.

The sweeps battle, which is also waged in May, July, and November, is especially fierce in the New York metropolitan area, where more stations fight for audience share. The nation's top television market, it has 14.5 million viewers, eleven TV stations (three network affiliates, three public-broadcasting stations, three English-language and two Spanish independents), and a slew of cable channels.

Historically, the sweeps here have been highly competitive, though largely a three-way contest. This is because WOR, WNYW, and WPIX don't broadcast news at the same time as the affiliates. The indies run evening news at 7:30, eight, and ten, and often carry syndicated programs—such as game shows and reruns, skewed to a younger audience—between 5 and 7 P.M., and drama or comedy at 11 P.M. The top seven stations raked in $755 million in advertising revenues in 1985, according to the Television Bureau of Advertising (TVB); every rating point, which translates into 68,000 viewers, can be worth $10 million in ad revenues.

And every rating-point swing in the local-news competition is worth at least $3-million, says Richard Lord, chairman of Lord, Geller, Federico, Einstein, Inc., the ad agency for WNBC. The affiliate has been able to translate its repeated Nielsen sweeps victories into millions in additional ad revenues.

Indeed, while the networks tout their prime-time specials, the affiliates (WABC, WCBS, and WNBC) plug their newscasts. An affiliate's image is largely set by its news anchors' personalities and its brand of journalism. More important, the revenues from local news shows go straight to the stations. By contrast, the stations get only a share of the money from the network news and entertainment shows, and have to pay syndicators plenty for game shows and such. Winning in local news is generally associated with overall ratings leadership.

It's no surprise, then, that the local news is so ballyhooed and that stations do their best to make newscasts timely, topical, or even sensational. It is up to those newscasts—and the advertising that promotes them—to hold on to loyal viewers while getting new ones to change channels. "Studies indicate that there's a lot of shifting and intrusion," says Pierre Megroz, vice-president of TV sales and marketing at Arbitron. "We've deduced that viewers are watching the same news station not more than three times a week."

The accompanying advertising is all the more frenetic—"a gutter fight in terms of the number of ads and the amount of money spent in a short span," says Lord. "But what's most fascinating is that there's a result, a score. Where else do you get a report card like this? It's as near to a retail account as you can get, the equivalent of finding out how many umbrellas you sell in the rain." A "normal" client, he adds, typically allows a six-to-eight-week lead time to do spots. Here, "everything is down to the wire."

Ken Gilbert, a senior vice-president at Della Femina, Travisano & Partners, the ad agency for WCBS, says creating ads for sweeps has other drawbacks. "Often we're not sure if a news special will materialize, or where it's going, so it's difficult to create advertising to push it," he says. "We have had to pull print ads because a special was canned. Last-minute late-night plating of ads is routine on this kind of account." The stations themselves have a lot on the line. Although each spends liberally on advertising, individual commercials promoting specials run for only about five days.

Much of the advertising hypes special reports, but stations also promote their individual identities. For the past two years, with its "Because anything can happen in New York" campaign, WCBS has been positioning itself as the station to turn to first for news about the city. It

Illustration by Brian Cronin.

has an image of being "staid and reliable," says William Wardell, managing director at Lord, Geller. "WCBS is strong with middle- to upper-income viewers in Bergen, Westchester, and Essex counties. During the sweeps, it specializes in health-oriented self-help features."

WABC, on the other hand, comes across as "an electronic tabloid, with its sensational, topical approach to news reporting," adds Wardell. Its core audience is younger and less affluent and has more minority viewers. Even so, Channel 7 has promised, "We're here to tell you the truth," and painted WABC as an honest, gutsy news station. A new campaign—"The city is our newsroom"—positions the station's *Eyewitness News* team as a hardworking staff of serious reporters who know the city inside out.

WNBC also promotes its reporting staff—with "Is there any reason to watch anyone else?" The station has an affluent and suburban constituency with slightly more female viewers; its strength lies in Staten Island, Long Island, and Fairfield County.

Independent WOR takes a somewhat novel sweeps approach, says Alex Dusek, director of advertising and marketing. It promotes a lot of recently successful programming. "We've readied promotional spots featuring the 'Couch Potato Family'—Russ, Ida, Chip, Patty, and their dog, Spud—sporting potato costumes and watching shows like *Magnum, P.I.* and *Entertainment Tonight*."

Although the Nielsen numbers that these promotions hope to influence are used by most ad agencies, it was actually rival Arbitron that first came up with the idea of measuring—and comparing—all the local markets at the same time. By November 1959, the sweeps were on. The February sweeps were added in 1961, the May sweeps ten years later, and the July sweeps in 1982. Soon after Arbitron had its initial inspiration, Nielsen started a competitive service. In the New York market, each has come up with different winners in several recent sweeps contests. In the latest 6 P.M. race, WNBC was the Nielsen winner, and WCBS came out ahead with Arbitron.

"In the early days of TV, all we had were national ratings," says Harvey Spiegel, senior vice-president of research at the TVB. "For the local markets, there was no information. Giving me a national rating for *Cosby* doesn't tell an advertiser what he'd be getting by buying *The Cosby Show* in Peoria. So the sweeps came about to measure the individual markets. In their time, they were a wonderful idea. Now we take it for granted."

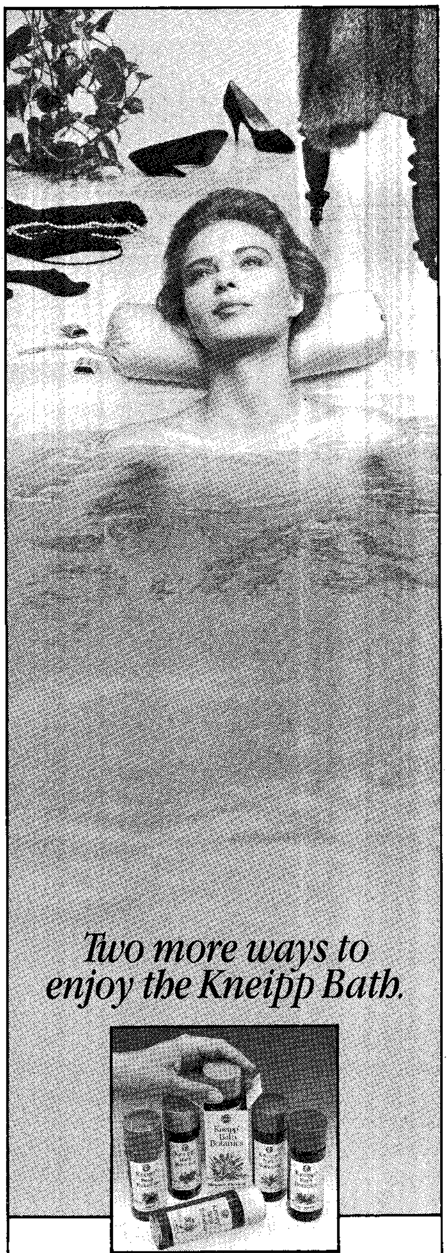
But many in the industry are questioning the sweeps' efficacy, and the rules of this high-stakes game are about to change. One reason is the advent of "people meters," remote-control hand sets that help identify how many and what kind of people are watching ("On Madison Avenue," May 19, 1986). Nielsen has already installed 1,000 of them across the country and plans to have 4,000 operating by the end of next year. "With demographic data available from people meters 52 weeks a year, it seems sweeps will ultimately fade out," predicts Bill Croasdale. But there may be some resistance. The networks got better results with the old methods, and ABC has announced that it will not use Nielsen after August.

Joe Ostrow, an executive vice-president at Young & Rubicam, said the widely used diary method tends to overstate viewing of prime-time and network shows and underestimate the numbers tuning in to late-night, early-morning, and cable programs. "People meters are more accurate in a basic way," he says. "Viewers just have to push a button when they tune in. The change will have an impact on the national numbers." And because the networks won't have inflated figures, the new method may bring down their prices.

"When one person stands in an auditorium, he has an advantage, but when everyone is up on tiptoes, no one benefits," says Arbitron's Megroz. "That's pretty much the situation describing sweeps now. Stations would probably find it easier to program and promote if they didn't have to load up their schedules and program to the sweeps. They'd do business twelve months a year on a normal basis and wouldn't have to spend in-depth during sweeps the way they do now."

The station managers are also thinking differently about sweeps. CBS and its local affiliate have already announced that they are no longer going to save special programming for sweeps periods, when it only bumps heads with similar programming on other stations. Instead, says David LaFountaine, manager of communications at WCBS, the station plans to spread these premium shows throughout the calendar. "Unlike our competitors, we don't focus solely on sweeps," he says. "Within the last six months, we have moved to even out our spending and programming. We're our own biggest advertiser year-round, and we're not increasing our schedule during sweeps. Other stations do. Our decision to spread things out was prompted by our feeling that sweeps have gotten out of hand, and that it's unfair to advertisers to have audience composition changed by hype. Advertisers were not getting the audience they thought they were paying for."

WNYW executive producer Paul Noble agrees: "In this market, we have overnight ratings. A station is only as good as the night before. We keep our eye on the sweeps, of course. But in TV, every day is important."



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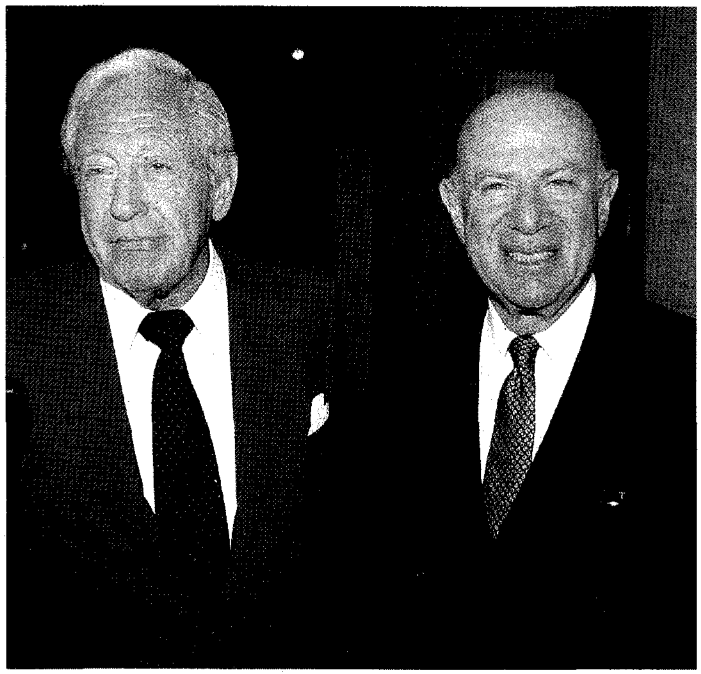


WILLIAM S. PALEY, LAURENCE TISCH: *Giving each other room.*

The Paley-Tisch Era at CBS

VIDEOCASSETTES CLUTTER THE DESK. They spill out of the dark leather attaché case that's open on a sideboard and fill three trays in the room across the hall, where two secretaries work. On the thirty-fifth floor of the CBS building—executives' row—it's not unusual these days for upper management to take a hands-on interest in entertainment and news programs, talent-audition tapes, and pilots for possible new shows. But this is not just any desk; it's a handsome eighteenth-century French gaming table, one of the museum-quality art objects in the office of William S. Paley, who, as it happens, is not just any cassette watcher.

CBS's founding father has, in his own words, "returned to work again." At 85, Paley doesn't see every CBS program or like every one that he does see—"you sometimes have to learn to live with programs," he says—yet there's no doubt about his determination to be part of the programming loop, involved in the network schedule from the new *Morning Program* to the prospective fall series that are supposed to make CBS No. 1 again.

The re-emergence of Paley from his earlier forced "retirement" became official last month when the CBS board dropped the modifier "acting" in his chairman's title. At the same time, the board formalized the titles of president and chief executive officer for Laurence Tisch, the Loews executive who started buying heavily into CBS last year. Since last September, when Paley and Tisch combined their shareholdings to force out Thomas Wyman—the man who four years ago nudged aside Paley as chairman—there has been no doubt at CBS that the 63-year-old Tisch would be running the company day to day. As one CBS vice-president says, "With $600 million of his own and his family's money invested in CBS, we always thought he would be involved."

There wasn't even much uncertainty about the near-term managerial direction of the Tisch regime. As expected, Tisch has continued the "downsizing" of the CBS staff started last year by Wyman, reducing by 500 the CBS work force of 14,800 that he had inherited. In businesslike fashion, Tisch also sold off the CBS book-publishing division and the CBS Songs division to help reduce the company's debt load. He's still looking for ways to save money. After a year-end tour of CBS News's European bureaus, Tisch returned with pleasant memories and, according to CBS sources, questions about whether the news division could cut $12-million out of its estimated $290-million budget for 1987. The only real area of uncertainty at the network lay in another direction—how the new CBS force (Tisch) and the old CBS force (Paley) would interact and, more pointedly, where they were taking CBS.

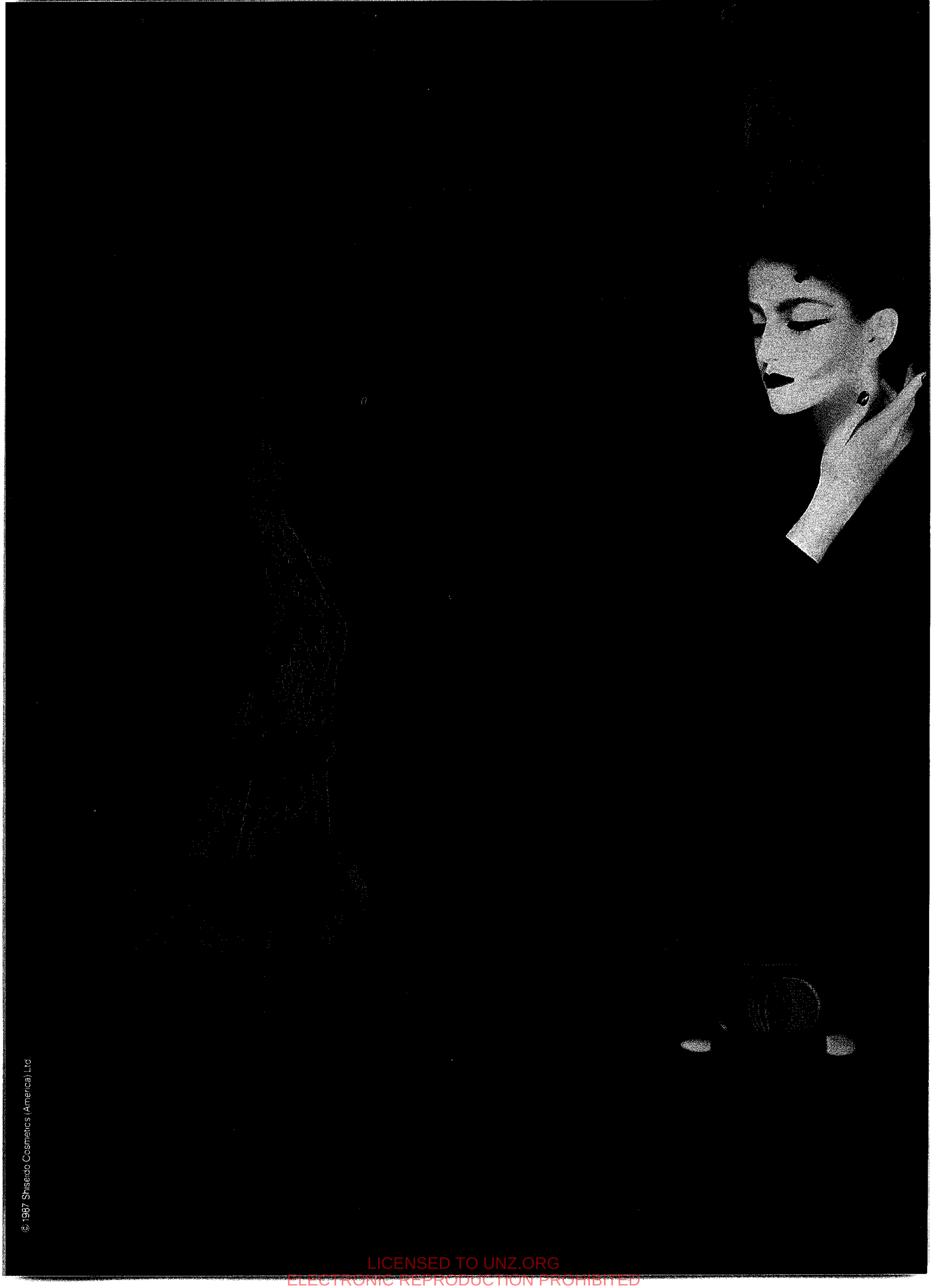
On the current evidence, CBS faces an unsettling future. Paley didn't know Tisch, a lifelong New Yorker, before their alliance was formed; socially, they hardly know each other any better now. Still, an associate and admirer of both men says, "They understand each other and give each other room." Tisch, at best an occasional TV-news watcher before he started buying CBS stock, has tried to broaden his viewing habits. But he mainly concentrates on the business side of CBS while Paley meets with the network's programmers, discusses show ideas, and visits the West Coast production centers. (Last week, he was on his third business trip to California—on his private jet—since returning to power in September.)

This too neat division between the corporate management and the "creative" core of broadcasting may be a way to keep two strong personalities in separate orbits. At a CBS board meeting late last year, however, Tisch's interests and Paley's interests collided. According to associates, Tisch was prepared to push ahead with a plan to sell off CBS Records. The records unit ended a stellar year in 1986 with the new Bruce Springsteen album; when the final 1986 figures are issued, the records division is expected to contribute a profit of up to $130-million to the corporation. Tisch, though, thought he might get as much as $1.3-billion by selling off CBS Records; Walter Yetnikoff, the records-division head, was part of a group that wanted to take it private.

Paley opposed the sale, a firm majority of the fourteen-member board sided with him, and Tisch retreated. One of the participants explains the episode this way: "Tisch was acting the way he would at Loews, trying to maximize the value of his portfolio," in order to reduce the debt Wyman's CBS had taken on when it was fighting various takeover attempts. In this version, what Tisch didn't see—and what worried Paley and the board—were the "intangibles" of the situation: that the sale of a major CBS property right after the company-wide upheavals and all the firings would further upset an already dispirited staff, as well as create more unwanted publicity.

If Tisch is often cast in public as the tough cop, running CBS by the book, at least he can report some accounting successes. CBS Broadcast Group operations are expected to show a profit of around $220 million when last year's figures are released, though this will be largely because of the performance of the CBS-owned stations. (The pattern has been the same at NBC and ABC during lean years: Networks *spend* hundreds of millions of dollars to buy programming each year; strong local stations *earn* hundreds of millions of dollars showing that programming.) Paley, the nice cop aware of CBS's history and sensitive to its image,

Photograph by Robert Maass/Photoreporters.



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is still striving with programmers to bring in solid results on the network side.

It certainly doesn't seem to be a matter of energy or intellectual equipment—Paley appears to be in good health and meets a demanding work schedule. When Wyman exiled him, Paley nevertheless continued to stay in touch with CBS Broadcast Group people, such as president Gene Jankowski. At the same time, Paley also got involved in outside business interests—the *International Herald Tribune,* for example—and took on major responsibilities for expanding the Museum of Broadcasting. The museum, which owes its existence in large part to Paley's support, has now outgrown its present quarters on East 53rd Street, and Paley's efforts on behalf of a new building illustrate the kind of energy he can mobilize. Working with the museum's board and director, Robert Batscha, Paley merely: arranged for a new site, on West 52nd Street, in the same block as "21" and the CBS building; donated the land, worth $11 million, to the museum; and persuaded ABC, CBS, and NBC to contribute $2.5 million each to the project. Paley, Batscha, and the board also recruited the architecture team of Philip Johnson and John Burgee to design the building, and Paley stays up to date on the blueprints. In his ninth decade, Paley knows how to get things done, and in style.

In fact, the "creative" challenge at CBS seems more institutional than personal. The executives in charge of CBS programming for next season were responsible for this season. Paley can serve to inspire them and act as talisman and touchstone; he can't create the hits. Paley himself cites the long lead times involved in the production of today's television series and the bureaucratic styles of contemporary broadcasting.

In 1979, Paley published a memoir, *As It Happened.* In it, he expressed regrets that CBS had become so big and diversified that no one person could control it or even participate directly in all its activities. He missed the old days, he said, when he could pick up the phone, call a producer, and say, "Do this, do that."

As It Happened was a flawed book. Paley's wife died when he and his ghostwriter were partway through the manuscript. Perhaps as a result, there are really two books: the early and fascinating account of broadcasting's first years and the perfunctorily told, more recent story. Paley is currently doing a second memoir, with the aid of David Harris, a writer and a relative by marriage. This version, a hardcover due from Bantam Books "later this decade," is supposed to bring the story up to the present—Wyman, Tisch, et al. included.

Because Paley is meeting regularly with his collaborator, the triumphs of the

CBS past are fresh in his memory. He can recall the stirring times when his upstart network took on the older, bigger NBC of General Sarnoff. In the 1934–1935 season, all the top radio programs were on NBC (as the top television shows are this year). By the next season, Paley, part entrepreneur, part salesman, had lured over to CBS the NBC entertainment stars Al Jolson, Eddie Cantor, and Major Bowes with his "Amateur Hour." And Paley can recall how in those years he stayed tuned to popular tastes. As he tells it, he was strolling the deck of an ocean liner on the way to Europe, heard someone playing a phonograph record, liked the vocalist, found out his name—and went right to the ship's radio room to cable his office and tell them to sign up Bing Crosby.

These days, Paley has to worry about Mariette Hartley, the star of CBS's *Morning Program,* the latest replacement for the old *CBS Morning News.* CBS took the word "news" out of the morning efforts—and gave direction of the show to well-traveled entertainment producer Bob Shanks—on the theory that the home audience didn't want hard information so early in the day. In fact, in the morning—and most likely in the evening as well—much of the audience is attracted by personalities rather than by format. People watch people; Paley as much as anybody demonstrated his grasp of that bedrock truth more than 50 years ago with his raids on NBC.

The reviews of *The Morning Program* were generally harsh, and both Paley and Tisch have distanced themselves somewhat from the new show. The changes were in the works before their boardroom coup. Paley does say that he has made some suggestions, that Shanks-Hartley is off to a good start, and that it "will be a good show." Similarly, Tisch told *Electronic Media* magazine two weeks ago that he thought the show "has potential."

The other place where the CBS schedule requires help, of course, is in prime time. CBS needs a big hit, like a *Cosby,* or at least a *Moonlighting,* in next season's entertainment lineup. Viewers who stayed with CBS after the Super Bowl two Sundays ago got a look at one of the pilots Paley and the CBS programmers are promoting for the fall. The program, *Hard Copy,* introduced a half-dozen characters in and around the pressroom of a big-city police headquarters. It was familiar prime-time territory—"Front Page Blues" or "L.A. Press"—and included a woman correspondent who looks like Linda Ellerbee in her cub-reporter days. The show drew well—a 19.8 rating, with a 33 share (that is, a third of the TV sets on were tuned to *Hard Copy*). But on the evidence of the pilot, no one saw any reason to dispatch a cable home. ▬

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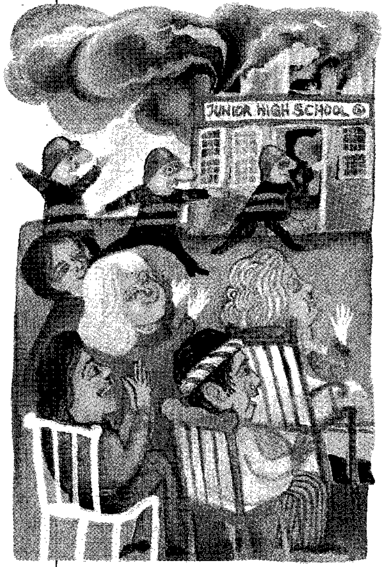
FAST TRACK

TRUE TALE

School Spirit

TWO MEN—ONE WITH A bandanna and an earring, the other in a leather jacket and biker boots—stood on a stoop, watching smoke pour from a basement window of P.S. 61, on East 12th Street. Four fire engines had arrived, and the fire fighters were peering into the smoky window and running up and down the school steps.



"Look at those helmets," said the one with the bandanna. "So old-fashioned."

"Isn't it weird how they all wear the same jacket?" said his friend.

A neighbor joined them. "Wouldn't it be cool if the fire *really* burned?" she said. "I mean, if you saw the flames coming out the top windows?"

"Yeah," said the one with the boots. "I *hate* the way they paint the bricks on these buildings."

"My girlfriend," said the woman, "goes out with this guy who's 38, and he *went* to that school. Can you imagine?"

A student with a backpack leaned against a car and said to his friend, "They shoulda let it burn a little longer. Just a little longer. *Then* called the firemen."

"I was on the second floor," said the friend. "I hear 'beep, beep, beep, beep.' The teacher says, 'That's nothing.' And I say, 'No, ma'am. That's a fire.' Good thing."

A group of girls skipped by singing, "Our school's burning down, our school's burning down." They were smiling.

BEVERLY DONOFRIO

BRIEF LIVES

JOSEPH MITCHELL'S SECRET

"I'VE BEEN OBSCURE, TO SAY THE LEAST," says Joseph Mitchell, a quietly dapper man with a constant expression of anxiety. "I've avoided all sorts of publicity. My agent has advised me not to give any interviews."

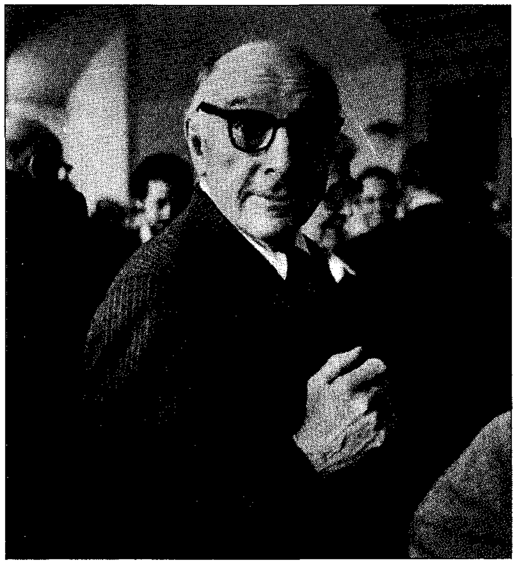
Mitchell, 78, can still be found in his office at *The New Yorker,* where he has worked since 1938, even though he has not published an article since 1964. Despite the recent earthquake at the magazine, *New Yorker* traditions continue. Mitchell is one of them.

His last print appearance was a book-length effort called *Joe Gould's Secret,* a superb piece about a Bowery bohemian who bummed money for decades while writing his "oral history of the world." When Gould died, his secret was revealed: There was no oral history. The whole thing was a sham.

Mitchell's secret is more complex. Author of *The Bottom of the Harbor, McSorley's Wonderful Saloon,* and other collections, he is independently wealthy (a good thing, since *New Yorker* writers are usually paid by the piece) and unrivaled as a recorder of the lives of Manhattan's obscure and eccentric. Although such critics as Stanley Edgar Hyman have heaped praise on him, Mitchell himself prefers anonymity. He is working on an omnibus volume that will combine old and new material to explain what he's been doing all these years.

As he describes the book, which he says will appear within a year, his voice becomes urgent, yet never rises above a polite murmur: "I'd like it to be a kind of surprise."

So, like a figure in a time capsule, Mitchell dons his gray fedora and makes his way from the Village to *The New Yorker.* His admirers look forward to the omnibus, which should reveal him again to be what Hyman called "a reporter only in the sense that Defoe is a reporter, a humorist only in the sense that Faulkner is a humorist." Few will see it before the bookstores: Mitchell has always asked even close colleagues not to read his pieces until they are printed. He has rejected all offers to reprint his books, because he is dissatisfied with them. *The New Yorker,* perhaps alone in the journalism world, is willing to wait 23 years for a piece by its elder statesman—friend of Liebling and Perelman and link to the glory days. And Mitchell is willing to wait for the right moment to divulge his secret.



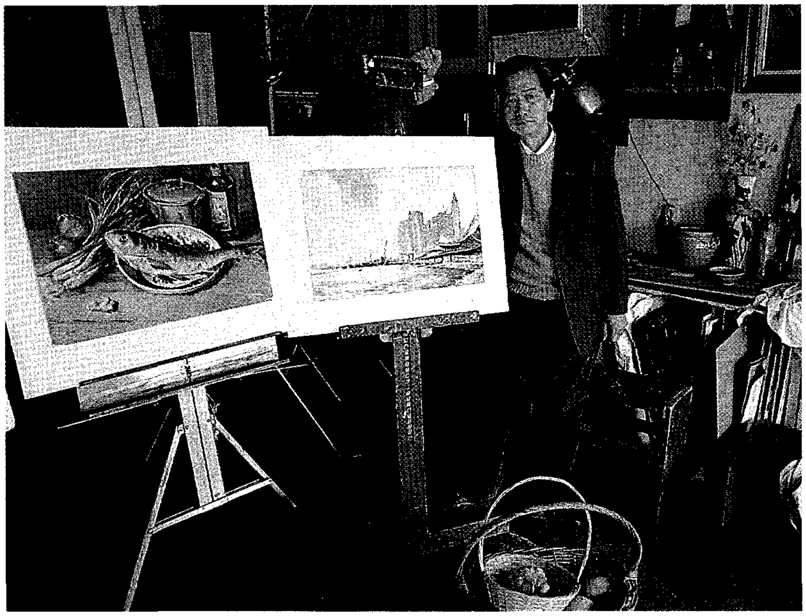
"A reporter in the sense that Defoe is a reporter."

BENJAMIN IVRY

Photograph ©1987 by Jill Krementz. Illustrations: top, Guy Billout; left, Jo Teodorescu.

NEW YORK JOURNAL

A FEATHER ON THE WIND



Artist and teacher Lei Yu: "You have to be thick- skinned."

A WATERCOLORIST named Lei Yu peers at a jug and some onions and lemons set on a green drape. The colors are flat, the patina even; not much to work with, it seems . . . until Lei Yu tells his four students what *he* is seeing.

He points to one side of the jug. "Obviously, this side is very green from the cloth." The students stare; *they* see no green. "Under the handle," he says, "it's very warm and very dark. And when I cover this"—he puts his hand between the jug and one of the lemons—"you don't see the yellow."

He looks over his glasses at the students; they've seen only shades of brown. "It's quite clear," he says gently, "from where I'm standing."

A student blurts out that Lei Yu, 65, should be teaching *real* painters, not duffers. "I came here like a feather on the wind," he says, "and I go wherever the wind takes me."

A respected artist in China—founder of the Hong Kong Fine Art Academy, author of an influential book on watercolor technique—Lei Yu was caught in the path of the Cultural Revolution. In 1966, some students denounced him as a spy, and he was arrested, interrogated, beaten, and later sent to a re-education camp. For two years, he tended sheep and went to meetings at which prisoners "confessed" while others jeered. All copies of his book, *The Study of the Technique of Watercolor,* were burned.

In 1972, he was "rehabilitated," and returned to Shanghai. Nine years later, a former student showed photographs of Lei Yu's work to a professor at NYU, who sponsored him as a visiting artist; Lei Yu got out of China. He now lives on East 3rd Street, sells an occasional painting, and teaches—perhaps 30 students in all—through art associations in New Jersey, the China Institute in America, and the Chelsea Art Studio, at 200 West 24th Street (924-7106). Lei Yu's work can be seen by appointment at the Wender gallery, 3 East 80th Street.

AS A YOUNG MAN, LEI Yu was moved by the dramatic landscapes described in T'ang poetry ("I left the town of Bai Di among the colored clouds . . . ten thousand ranges of mountains the small boat has passed"), and he evokes them in his work. Trained in traditional Chinese painting, he then studied under Li Yutian, who learned from John Singer Sargent and William Merritt Chase. Lei Yu's technique is founded on Western style, "but I add to it the Oriental treatment—Chinese brushstroke, poetic feeling and spirit."

He paints portraits, still lifes, and landscapes with panoramas that recede beneath sweeping skies. His work looks, in some ways, old-fashioned, and his teaching method may not suit some students: He expects beginners to watch him work before they try. (That's how it's done in China.) And when something is badly drawn, he can't resist redrawing it. There is an unaffected gravity and gentleness to him. He has a fondness for aphorisms and fresh use of English ("It's a very good green—a humble green").

Watercolor, he says, is *easy*. But the four students working on the still life with the brown jug don't agree. Near the end of the lesson, Lei Yu wants to improve the onions in a student's picture, and he picks up his brushes—he's had the same set for 40 years—and takes over her seat. As she watches, he adds shadow, color. "You got it half done," he says kindly.

Someone makes a joke, and Lei Yu silences him. "We have a saying: If you want to learn something, you have to be thick-skinned." A student calls him over to inspect her work, and he sits with it for a while. Then he looks up, pleased. "This," he says, running his hand over a section of the painting, "is true watercolor." And though what he points to is only a small part of the whole, the student looks just as pleased as he does. DAVID FRANKEL

OVERHEARD

A PRETTY BLONDE WOMAN IN heavy makeup sat down next to a man on the 104 bus.

"Where do you live?" she said.

"On the Upper West Side."

"Me, too. I have a place on West 75th Street."

"I've got one on 76th."

"Where did you grow up?"

"In Great Neck."

"I can't believe it—I grew up in Great Neck, too."

This went on for twenty blocks—same high school, same summer camp, at least five friends in common. At Times Square, they got ready to leave the bus.

"By the way," the woman said, "what do you do?"

"I'm a corporate lawyer. What do you do?"

"I'm an exotic dancer."

PATRICIA MORRISROE

Photograph by Harvey Stein
Illustration by Robert de Michiell.

NIGHT CRAWLER

THE BRUCE BAR

WHEN A TUESDAY-night, all-Springsteen dance spot called the Boss Club opened in 1984 in Los Angeles, it drew such Bruce Brats as Rob Lowe and Sean Penn. But it seemed wrong that a club devoted to Springsteen music should appear on the *other* coast—and now a New Yorker is evening the score. Peter Martin, 22, the vice-president of his family's sportswear business, is launching his own Boss Club, Saturday nights starting February 21 at Freckles, at 209 East 84th Street.

Martin, who "couldn't stand" Springsteen when he was growing up in New Jersey, tried out his Boss Club concept in December, and a healthy number of fans showed up for the nonstop Bruce music and video clips.

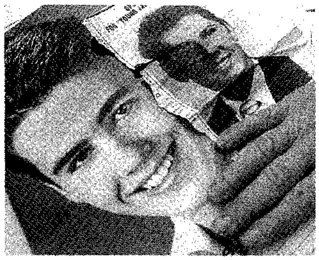
A dancer in a Springsteen jersey performed for the crowd, acting out each song. Many wore Bruce uniforms—jeans and T-shirts or plaid flannels, depending on their builds—but they didn't scare off the better-dressed clientele. One man in a blue blazer looked skeptically at the Boss-inspired drink list (bourbon and ginger, for some reason, is named after the song "No Surrender") and shrugged. "I like him," he said, "but I'm not *bananas* about him."

"I *hate* Springsteen," declared another man as another Boss tune pounded out. But he stayed.

If Martin can convert these non-Boss types, his club is likely to prosper. But since Springsteen's live five-record set has already sold a half-million copies in the New York area alone, he'll probably prosper without them. ROB TANNENBAUM

FILM BEAT

Those Eyes, That Leer


Two Jacks.

THEY WERE SHORT AND fat, tall and gangly, and they ranged in age from 5 to 41. There was a Chinese American teen with orange-streaked hair and a black actor in a sailor suit. None had the hair, the brow, or the leer of Jack Nicholson.

Which was unfortunate, since they had come to the Dance Concepts studio for an open casting call for a young Nicholson. In *Ironweed,* the screen adaptation of William Kennedy's Pulitzer Prize–winning novel, Nicholson plays an Albany alcoholic; in a flashback, to be played by a sixteen-year-old look-alike, his character encounters a seductive older woman.

Three hundred would-be Jacks were videotaped, questioned, Polaroided, and dismissed. (And they faced stiff competition: Actress Susan Anspach claims her fifteen-year-old is Nicholson's illegitimate son, and director Hector Babenco and producers David Weisman and Marcia Nasatir will consider him.) Each time the studio door opened, the producers and their assistants cut short their chatter—most of it about what some people will do for a part—to test the next Jack.

There were some who almost looked a *little* like Nicholson. There was even one, with eyebrows that grew north from his eyes, who held the producers' attention—Weisman kept comparing him with a photograph of the young Jack. But he didn't get the part.

A baby-faced blond said he knew he didn't look the part, but "I'm trying to get on *Miami Vice.*" (*Ironweed* and *Vice* share casting directors.) A 32-year-old computer programmer who could never be taken for 16 said people tell him he looks like Nicholson. And he'd brought his kids, seven and five, because "you never know."

Jacks-in-waiting.

Did *anyone* think he resembled Nicholson?

"No, I look like Tom Cruise," said one teen, who didn't.

"With a little makeup, anything is possible," said another, but it wasn't.

"Sometimes I have Jack's mannerisms."

"My mother thinks I do."

"Sometimes it's good to throw the net out and see what the tide brings in," said Weisman, packing up his cameras. LUCY SCHULTE

PRICES

HERE'S WHAT IT COSTS TO cope with the snow:

☐ True Temper snow shovel, at New Hippodrome Hardware (23 West 45th Street), $16.95.

☐ Honda H-3.5 gas snowblower, at Camrod Honda (610 West 57th Street), $450.

☐ Single room at the Grand Hyatt (East 42nd Street and Lexington), $165.

☐ Totes Zipper Town boots, at Thom McAn (134 West 34th Street), $19.99.

☐ Hunting shoes, at L. L. Bean (1-800-221-4221), $45.

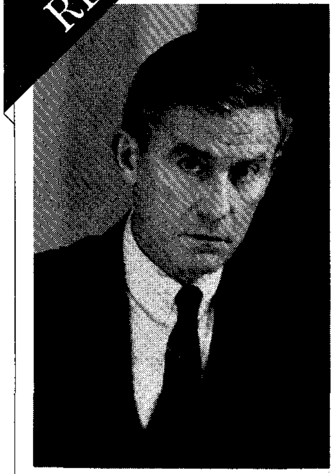
☐ Someone to shovel your walk, from Lend A Hand Personnel (362-8200), $60 for four hours.

Photographs by John S. Abbott. Illustration by Susan Faiola.

RUTH RECOMMENDS

BY RUTH GILBERT

Every dog has his day. The cat show's over, and on February 9 and 10 the Westminster Kennel Club is presenting its annual dog show at Madison Square Garden. This year, there are 2,671 entrants of 139 breeds and varieties. Arf!



'DEAD OF WINTER'

Roddy McDowall stars as a sinister figure who lures an actress (played by Mary Steenburgen) into a terrifying game of intrigue. The film opens February 6 at Loews Tower East.

'BLACK WIDOW'

Below is Theresa Russell with Sami Frey, who may be the next victim of a murderess. Debra Winger co-stars as a federal agent. The psychological thriller opens February 6 at the Criterion.

BALINESE AMERICAN DANCE THEATRE

The company appears at the Nikolais/Louis ChoreoSpace February 6, 7, and 8. Above is the Bird in Night Shadow *(which takes you on a journey filled with demons and deities).*

'TANNHÄUSER'

Viennese soprano Leonie Rysanek (above, taking a well-deserved bow) sings Elisabeth in the last two Metropolitan Opera performances this season of the Wagner favorite, February 5 and 11.

'THE RETURN OF SHERLOCK HOLMES'

Jeremy Brett (left) portrays the famous detective in a new seven-part series on Channel 13, beginning February 7 at 9 p.m. Edward Hardwicke is the faithful Watson.

Photographs: center, Neil Sapienza; bottom left, Elliott Marks.

Roxie Chica has lived on the block for 29 years: "I used to know everybody here. No more."

ONE BLOCK

A Tale of Two Cities On West 80th Street

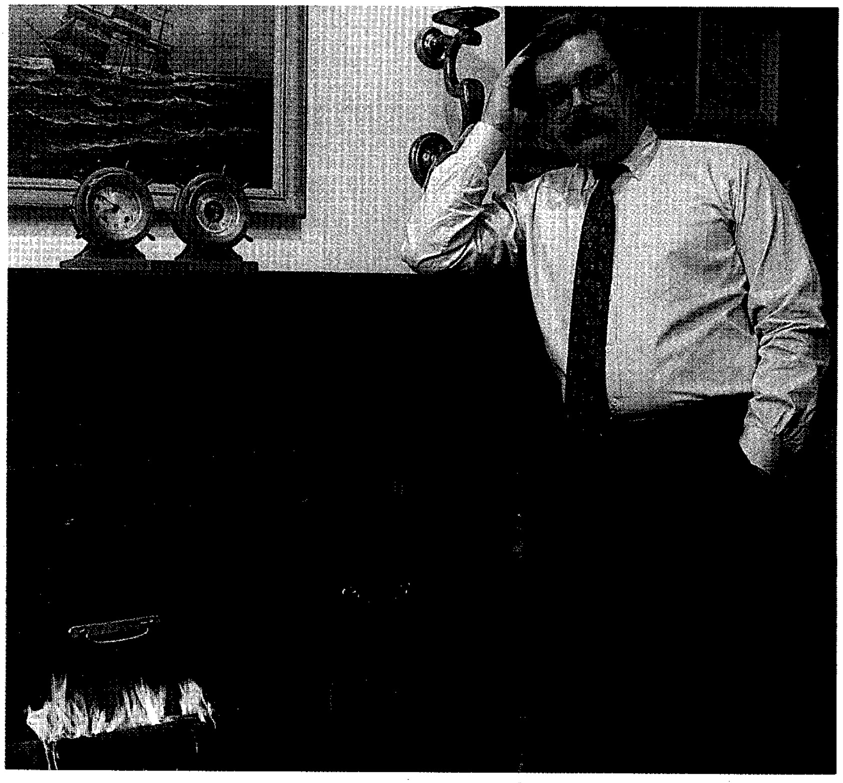
BY DAVID BLUM

THIS IS THE BLOCK WHERE BOB BROWN LIVES.

He moved to the West Side three years ago and bought a pleasant little brownstone apartment on West 80th Street between Amsterdam and Columbus Avenues. He seems quite fond of it and of his new neighborhood. The apartment has a spacious garden in the back, where he spends sunny afternoons on his cordless phone, making plans for the men's-clothing store he's opening a few blocks away. His place is also around the corner from the restaurants he enjoys, like Amsterdam's, and hangouts like the Broadway Baby piano bar. It's not far from the Central Park reservoir, the stores on Columbus Avenue, or the Museum of Natural History.

"It's wonderful," he says.

Brown is 37, white, and firmly entrenched in the middle class. Before starting his own business, he worked in management at Altman's. He bought his one-bedroom apartment when he moved in, and he thinks it's worth the $200,000 he spent. It got him about 600 square feet of space, 13-foot ceilings, a fireplace, and a modern kitchen with a dishwasher and microwave oven. There's still a lot of original woodwork around, and he has furnished the place with tasteful couches,



BOB BROWN IN HIS WEST 80TH STREET APARTMENT.

PHOTOGRAPHED BY DAVID ALAN HARVEY

YOU CAN BUY A STUDIO FOR MORE THAN $100,000 ON THE BLOCK—OR RENT ONE FOR LESS THAN $200 A MONTH.

lamps, and bookshelves. The brownstone is typical of West 80th Street and of the surrounding neighborhood: Once an elegant single-family home, then a run-down rooming house, it's now a cooperative building with eight tenants.

Brown loves his apartment and he loves his block. He swears he will never leave.

> There is no question as to who will remain—and who will not—when the remodeling dust settles.

THE BLOCK FROM END TO END.

floors, and the police say that drug dealers live in several of them. There have been two murders involving drugs in her building since August, and now armed guards stand at the door several hours a day to keep the drug traffic down.

But Roxie loves her apartment and she loves her block. She swears she will never leave.

THIS IS THE BLOCK WHERE ROSANNA CHICA LIVES. She got out of jail a few months back on a drug charge, and now, she says, the city wants to throw her out of her apartment—which the city owns. She has been living on the block for 29 years, and she has every intention of dying here.

Everyone knows her as Roxie, and everyone knows her.

She is 57, black, and poor. She doesn't work and, because of her drug conviction, doesn't collect welfare either. She doesn't pay the $250-a-month rent on her studio apartment, where she says the rustling of rats keeps her awake, and which she shares with two dogs, four cats, a kitten, and the junk of several decades. On a cold winter morning, she wears a long, dirty black down coat, a sweatshirt and corduroys, a pair of beat-up red running shoes, and a red-and-white stocking cap with a red ball on top. She has no idea where her next meal will come from.

"I've got one dollar and 80 cents in my pocket," Roxie says, "and I'm going to buy a chicken leg and a beer. That'll keep me for a while."

Her decrepit building—No. 165—looks out of sync with the nearby brownstones. It has 39 one-room apartments on five

THIS IS WHERE AN ACADEMY AWARD–WINNING MOVIE star owns a duplex, and the stink of urine is often in the air. It is a block where you can buy a studio apartment for more than $100,000 or rent one for less than $200 a month. It is a block where some people eat chocolate-mousse cake at Sarabeth's Kitchen around the corner while others scavenge in garbage cans for empty bottles. It is a block where the worst crime some fear is being mugged, and where others worry about getting murdered over a sour drug deal.

It is home, at last count, to 2,738 people. One in seven is black. One in seven is Hispanic. Of the 1,595 people on this block who rent their apartments, 76 have more than one person living in each room—but that is balanced by the duplexes and brownstones belonging to singles or childless couples. This block is representative of the Manhattan trend: The island has a population-per-household of 1.96—the second-lowest in the nation, right after the Kalawao leper colony in Hawaii.

The change began when the baby-boom generation grew up in the 1970s and made personal decisions that dramatically

Photograph by Dan Cornish/ESTO.

altered where and how they lived. The 1980 census reported that between 1970 and 1980, the number of childless couples in the United States grew by 24 percent, the number of unmarried couples tripled, and the number of families with children living at home dropped 2 percent. In New York, the shift showed up almost immediately in the real-estate market, as diversified neighborhoods like the Upper West Side turned into baby-boom enclaves.

Almost overnight, the avenues that catered to the new people were transformed. Cheeseburgers suddenly cost $6, and socks broke the $20 barrier. A Columbus Avenue dry cleaner became the shoe store To Boot, and an old, greasy pizza joint on Amsterdam became a yuppie palace called American Pie.

The slowest changes came on the side streets, in the West Seventies through Nineties. The newcomers found that it wasn't so easy to renovate a brownstone, clean out a single-room-occupancy hotel, persuade people to stop peeing in the lobbies of their buildings, or get drug dealers to stop selling crack. It was one thing to turn your building into a condominium, but it was quite another to make certain it was going to be worth more—quickly—than what you paid for it.

"I want to see this block improved," says David Gellman, a Citibank executive and a co-leader of the West 80th Street Block Association. "I mean, this is my *home.*"

Change has come especially slowly to this block. The drug dealers haven't fled, the stench of urine won't disappear. And Roxie Chica still lives here—because social change can be osmotic, and because some of the new homeowners are reluctant to flex their economic muscle.

Yet there really is no question as to who will remain on this block of West 80th Street—and who will not—when all the remodeling dust settles.

THE BLOCK BEGINS AT COLUMBUS AVENUE WITH A fancy shoe store named Botticelli and Roxie Chica's furrowed brow. As you might expect, the former prompts the latter.

Until five years ago, Bob Moore's Café and Bar marked the gateway to this block—a run-down but friendly neighborhood haunt that appealed to all who lived there, from the drug dealers to the bankers and the architects. Now all that remains of Moore's can be found in Lance Wyman's elegant brownstone apartment, at No. 118. He bought the bar's sign to decorate his kitchen.

Past Botticelli is a nine-story Columbia University dormitory, at No. 100, once a residential hotel called the Orleans. It's nothing fancy, but the upper floors offer a spectacular view of the Museum of Natural History. Across the street is another mid-rise, No. 101, which is in better shape; like the Endicott Apartments a block away, this building was transformed from a fleabag SRO.

If you stand under its awning and look west along the block, you will see what brought so many speculators here to change it: a strip of elegant brownstones on either side, an array of colors and shapes that drew young professionals to this block as early as 1970 in search of the real-estate deal of their lifetime.

On one side 22 brownstones, on the other 16, almost all of them renovated and developed over the last fifteen years. A steady stream of renters poured through them until, beginning around 1980, most of them became cooperatives. That meant more cleaning, more painting, more fixing. Now a stained-glass window tops the doorway at No. 118; restored woodwork adorns the vestibule of No. 122; the Brownstone School and Day Care Center thrives at No. 128; a fresh steel-gray coat of paint brightens No. 131; a penthouse under construction adds value and luster to No. 148. The broad stoops that lead up to the brownstones stay washed, and the gardens in back are kept planted and manicured.

The brownstone strip on the south side runs to another high rise—a rent-stabilized nine-story prewar building, No. 150, that has seen better years. Its tenants tend to be lower-middle class; its run-down brown brick façade forms a kind of divide between the elegant brownstones to the east and the now vacant ones farther west. In the sixties, these were full of pushers and prostitutes. They were abandoned for at least a decade until gutted last year by a developer, who plans to reopen them this summer as luxury apartments.

On the north side, the brownstones merge into a string of eleven low-rise buildings that lack any charm. Fire escapes eclipse the façades, and the deterioration of some of the buildings overshadows the renovation of others. Many of these haven't been converted yet—or if the process is under way, there are tenants still crammed into them.

People from this part of the block spend time at La Minita, a tiny bodega right by the Amsterdam corner that has served the Latins on the block for more than a decade. In some ways, the grocery has become a symbol of the block's steady change; many of the new people on the block bypass the store in favor of a cleaner, larger Korean market around the corner on Amsterdam.

Only six tenants at No. 165 pay rent; nine are suspected drug dealers.

165 WEST 80TH STREET.

Between the final brownstone and the corner of Amsterdam stands the block's most dramatic symbol of decay—No. 165. You can usually spot it from either direction because there are often knots of people standing in front or lounging on the stoop. Inside, doors are broken; the apartment numbers have been spray-painted on them to make it easier for the cops in drug raids. No. 165 and No. 167, next door, have more in common with the SROs that pepper the side streets farther north, in the West Nineties and Hundreds, than with anything on this block. But here it stays, an eyesore at the western edge—the reason that the Amsterdam corner is always referred to as the end of the block, not the beginning.

ON THAT CORNER, A CENtury ago, Dr. Alfred V. Brailly and his wife were among the first to live on this block.

He had been at 225 West 40th Street, but like many New Yorkers for whom the 42nd Street neighborhood had been uptown, he was ready to try the true upper reaches of Manhattan. In the 1700s,

Photograph by Farrell Grehan.

"I WANT TO SEE THE BLOCK IMPROVED," SAYS CITIBANK EXECUTIVE DAVID GELLMAN. "I MEAN, THIS IS MY *HOME*."

what became 80th Street was part of the Jacob Lorillard farms, and development didn't begin in earnest until the first buildings went up, in the mid-1880s; No. 184 became the first occupied residence on the street.

By the middle of 1887, six more people had moved into the building: J. Leonard Varick, an assistant treasurer for a business on Chambers Street, and his wife; J. H. Meekins, a steward, and his wife; and Mr. and Mrs. E. H. Clark. Over the next fifteen years, construction continued, and by 1902, every available spot had been filled.

For most of the next 40 years, the block and the surrounding Upper West Side neighborhood were elegant residences for New York's well-to-do families. Most of the brownstones housed a single family or were divided into a few large flats; much of the restoration work now being done brings out the fine detail and quality woodwork that went into the interiors of these homes in the early 1900s.

But the 1930s brought an economic downturn to the Upper West Side. Luxury apartment buildings were neglected; single-family brownstones were broken up into much smaller apartments, or even abandoned. By the sixties, the neighborhood had become home to much of Manhattan's poor population, blacks and Hispanics in particular—living side by side with the older families, largely Jewish, that had stayed on.

This block of West 80th Street was typical. Brownstones became SRO hotels and rooming houses, and the street filled with minority people—mostly Puerto Ricans and blacks. By the 1960s, there were so many whores and pushers on the block that people started calling it the Street of Glass, referring to the glassine heroin envelopes that littered the gutters.

By 1970, real estate was so cheap that middle-class whites living elsewhere began to discover irresistible bargains—even though a home north of West 79th Street was a risky investment. Dilapidated brownstones could be had for $65,000, and another $35,000 could cover a complete renovation of the interior. Those few pioneers who took that $100,000 risk in 1970 now own properties worth $1 million and more.

But even with this influx of developers—including the Eberhart brothers, real-estate investors who bought more than a dozen brownstones on this block and still manage several—little happened to drive out the criminal element. It was plain that most of the trouble was concentrated on the Amsterdam corner, particularly in No. 165.

TO KAREN CASTELLANO, IT SEEMED LIKE A THOROUGHLY practical idea to ask her friendly neighborhood crack dealer to escort her home one night.

Around eleven o'clock, she turned up Amsterdam at 79th Street toward her apartment. At that hour, there were few people on the street, and Castellano, a 32-year-old real-estate broker, sensed that someone was following her along Amsterdam.

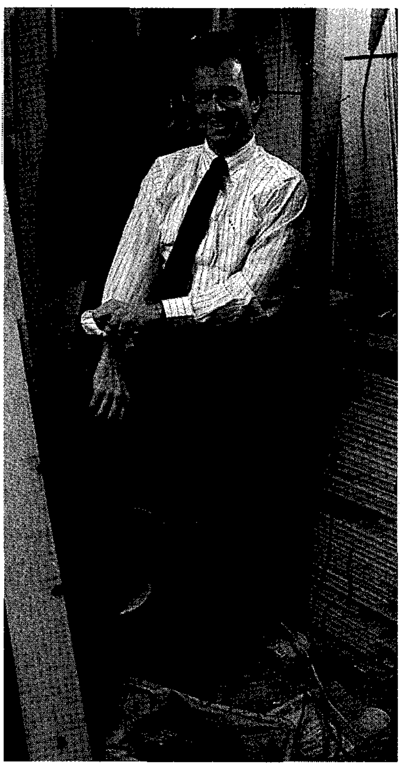
"I was scared," she says.

Castellano walked past them all, in a hurry to get back to the one-bedroom in the brownstone she has lived in since 1977. It is a standard apartment on the block: just big enough (600 square feet) for a single person; just valuable enough (around $175,000) to eliminate all but those in a high-income bracket; and just beautiful enough (a working fireplace, thirteen-foot ceilings) to make it hard to move on.

She walked faster until she reached the corner of 80th and Amsterdam, where the drug dealers she had come to know were hanging out.

"Would you mind walking me to my door?" she asked one of the men.

No problem, he replied. The drug dealer took her arm and walked her down the block to her brownstone, waited until she got to her door, and waved good night.



To Castellano, it seemed like a good idea to ask her neighborhood drug dealer to walk her home.

DAVID GELLMAN AND KAREN CASTELLANO.

Property owners like Castellano have put the spotlight on the drug dealers lately—and yet the thought that someday they won't be standing on the corner troubles her. "I've got to tell you," Castellano said a few weeks later, "that I'm really glad those guys are there."

The Amsterdam corner has been the one constant on the block for the last fifteen years—a bazaar that has gone from heroin to marijuana to crack. The customers have come on foot and by car, though some dealers contend that their clients include some of the upscale tenants of fancy brownstones along the block.

Whatever the truth of that, the history of No. 165 does much to bear out the claims of those who would like to see it cleaned up and made over in the image of the buildings that now surround it. Like most in the neighborhood, it was cut up into studio apartments because the well-to-do, particularly those with large families, no longer wanted to live in the area.

In 1968, the city began trying to clean up No. 165 and hundreds of other buildings like it around town by offering low-interest loans to landlords who wanted to renovate. In this case, the loan offers didn't make any difference.

In 1974, the building made the front page of the New York *Times* when an off-duty cop named Patrick Kelly was murdered inside. His body, hacked into seven pieces, turned up one block away in a bag in front of a Chinese laundry, but a murder weapon was found on the roof of No. 165. The killer turned out to be a pimp named Julio Vasquez, who operated out of a fifth-floor apartment, and who had been arguing with Kelly that night. "Many people on the block said they were not surprised that a murder had occurred at No. 165," the *Times* reported soon afterward.

Sarah Patterson has not been to any of the neighborhood's new restaurants or boutiques. "No place around here for me to go," she says.

THE SCENE AT AMSTERDAM'S.

After many changes of ownership, No. 165 hit bottom last year. It was taken over by the city's Department of Housing Preservation and Development, which owns more than 10,000 buildings around the city. The city did no better with the place—all but 6 of its 35 tenants pay no rent, and the police suspect 9 of them to be drug dealers.

In August, the first of two recent murders took place at No. 165. On the sixteenth, a tenant carrying twenty vials of crack was found shot to death—the cops think another dealer in the building did it. Then, on September 7, a woman was stabbed to death inside, also over drugs. That news prompted the New York *Post* to write a story about the building with a one-word headline: HELLHOLE. And a group of hand-wringing residents who had banded together to revive the West 80th Street Block Association began writing letters and holding meetings about the drug problem at the building.

Inside No. 165, little has changed since the murders—a $40,000 city appropriation for "renovation" of the place barely covered the cost of plastering holes in the hallways used by dealers to cache drugs. Tenants' apartments have hardly been improved; each has one room and a bathroom, which may double as a closet. Roaches are everywhere, and rats are said to be a common sight. And since tenants pay for their own heat—"People make their own destinies here," a city housing official says—it's often bitter cold during the winter, and boiling hot in the summer.

"I can't really complain," says Austin Jones, who is in his late thirties and shares apartment 1G with his girlfriend, "for what it costs." Their rent is $193 a month; the apartment has four cement walls, a half-size refrigerator, an oven and a sink, and a dilapidated bathroom. After a decade, they've managed to decorate the place with things picked up around the neighborhood cheaply or for nothing: a David Hockney poster, a fold-out bed, an ottoman, shelves, a TV set.

"We don't really notice what's going on," he says. Yet down the hall, the steady stream of traffic through the front door can be heard almost constantly.

Jones is like nearly all the residents of No. 165—with no visible income other than welfare and, in his case, disability payments because of an injured leg. Many people live in conditions even worse than his: Some apartments have only a broken-down refrigerator and a mattress on the floor. Only fifteen of the apartments have phones. It's a self-perpetuating cycle of poverty; because the system lets tenants live without paying, there's no reason for anyone to get a job. Most tenants get by on what little they can find to sell—legal or illegal.

"We're not proud of the situation," says a spokesman for the city agency that manages the building. "But the laws prevent us from running it any other way."

Now, once again, the neighbors have focused on No. 165 as the source of the block's problems, and police and city officials say they're right.

AT 2:45 ONE DECEMBER MORNING, SIX MEN STOOD huddled at the corner of West 80th and Amsterdam, smoking and talking, their hands deep in their pockets. A rainstorm had cleared the streets, and they were drug dealers out looking for the business they'd lost.

But at this hour, hardly anyone was buying.

"This always used to be the place to come," one of the dealers was saying. "This *was* the corner; all the business was *here*."

The dealer was probably in his late thirties, and looked as though he might have been the model for Robert De Niro's character in *Cuba and His Teddy Bear*. He wore his hair pulled back in a ponytail and had a slight growth of beard. His eyes darted. Under the glare of a streetlamp, it was easy to believe that the dealers on this block had seen better days.

The cops in the 20th Precinct, he said bitterly, had been

“SOME OF THESE YUPPIES ARE ALL RIGHT,” SAYS ROXIE. “BUT MOST DON’T GIVE A S--- ABOUT THE BLOCK.”

bearing down on people like him—with undercover narcs, patrolmen on the beat, and raids on 165 West 80th Street. “People are scared,” he said. “It used to be loose, open, and now it’s different.”

He looked around—across the street into the windows of Amsterdam’s, and behind him at the quaint country-cupboard décor of Sarabeth’s Kitchen—and groused that the people who had moved into this neighborhood in the past five years had made it far worse for people like him.

“The neighborhood has changed,” he muttered. “The people are different, the stores and everything.”

It was now about 3 A.M. The dealer’s friends were watching from the corner and seemed to be interested in finding out whom he was talking to. “I gotta go,” he said, and slipped back to his post.

For all the changes in the neighborhood, the police and the D.A.’s office say the drug problem has not improved; if anything, this past year’s crack epidemic made it worse. “There are 39 apartments in 165,” says Officer Vincent Lupinacci of the 20th Precinct, who has been monitoring drug traffic on this block for almost a decade. “We know 26 are legitimate. Thirteen are questionable. And nine of those have a heavy cloud hanging over their heads.”

But the authorities insist they can do little more than watch the building and bust an obvious criminal. Otherwise, officials say, they must keep their distance.

“Everyone has a right, under the Fourth Amendment, to the sanctity of his own home,” says John Fried, an assistant district attorney overseeing prosecutions of drug dealers in No. 165. “So that doesn’t leave us with very much to do.”

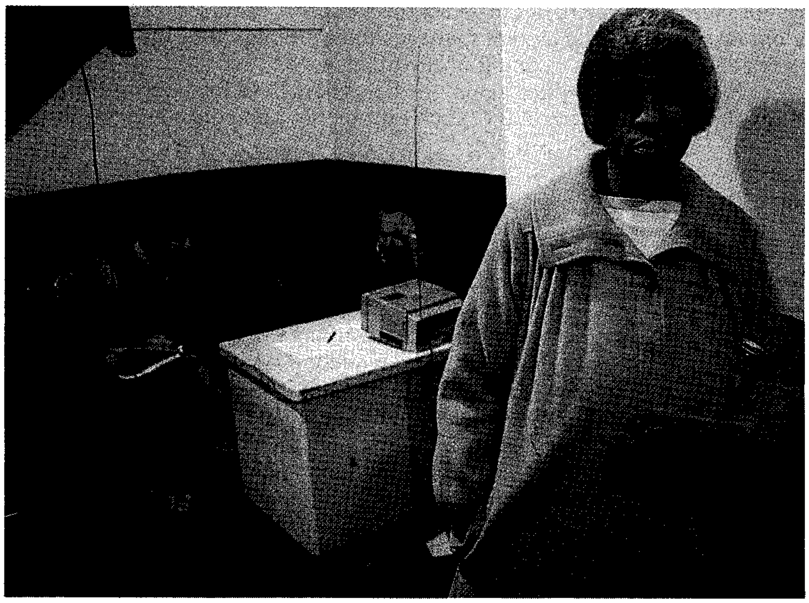
The police don’t usually keep block-by-block crime statistics, but officers say that drug arrests have gone up significantly in the past six months—the result of a major raid on the building one Sunday night in October and increased foot patrols. The city’s narcotics unit has also set up surveillance of the building and the corner from strategic locations on the block, and the presence of off-duty cops (paid by the city) at the door of No. 165—who for a time took Polaroid pictures of everyone who walked in—has discouraged dealers from conducting business there. That kind of 24-hour protection costs $5,250 a week, so the city has cut back.

“It’s like Vietnam in there,” said an off-duty cop guarding the entrance one recent morning. “These people—it’s disgusting. Every five minutes they’re goin’ in, goin’ out, goin’ in, goin’ out, goin’ in, goin’ out. What do you think they’re doing? I know what they’re doing. They’re selling drugs.” Beyond the picture-taking, the guard can also make visitors sign a sheet.

But the police concede it will probably take more than that in the long run. “It’s like a disease,” says Lupinacci. “You’ve got to make sure every trace of the disease is gone before you’re really cured.”

LANCE WYMAN, A 49-YEAR-OLD GRAPHICS DESIGNER, likes to eat lunch at Dobson’s, on Columbus Avenue. He orders the sole, which costs $8.95. Wyman liked to eat at the now-defunct Teacher’s on Broadway in the old days, right after he first bought his share in a brownstone on the block in 1970 but before the restaurant boom hit Columbus. Now he prefers to walk east from his home at No. 118 and choose from the dozens of restaurants on the avenue. Sometimes he’ll opt for the Museum Cafe, or perhaps Japanese, Chinese, or Mexican.

Armed guards keep the drug traffic down at No. 165. “People make their own destinies here,” says a city housing official.



ROXIE AND THE GUARDS AT NO. 165.

“So many choices!” he says.

Sarah Patterson has lunch in her apartment at No. 165, where she eats breakfast and dinner with her boyfriend, Austin Jones. She is unemployed, black, in her late thirties, and has no choice. She buys her groceries at the Associated on Columbus, which the people in No. 165 like because it has frequent sales, takes food stamps, and redeems bottles and cans all day. Patterson buys her groceries with food stamps and the money she gets from welfare. She has not been to any of the new restaurants in the neighborhood, or the boutiques or greeting-card stores.

“No place around here for me to go,” she says.

Two cities may exist side by side on this block, but the changes in the neighborhood recognize only one. The new shops and the new renovations feed the feeling of those with middle-class incomes that they are rich and powerful. The poor stare blankly at the changes in their midst, remember what it was like when the block was theirs—and yet insist that the neighborhood belongs to them too.

On a frigid morning between Christmas and New Year’s, Roxie Chica sat on a park bench by the Museum of Natural History, one with a perfect view of her block from the east and reflected on the changes the newcomers had wrought.

"I'm a beer drinker," she said, "and for what one beer in Amsterdam's costs, I could get a whole bottle of vodka. And why buy that chicken? I can get a whole chicken at the Associated for a couple of bucks. That'd be my food for a day."

She looked around and laughed.

"Look at that lady," she said, gesturing toward a well-dressed woman wearing a fur coat and high-heeled shoes, trying to jump over a puddle at the corner. "You never saw that around here till about three years ago. I used to know everybody here, they all knew me, we all liked each other. No more.

"Some of these yuppies are all right. But most of them, they just come here to sleep. They don't give a shit about the block. And a lot of them, they're the ones buying the drugs. Don't let them tell you any different."

On another cold morning at precisely the same spot, Lance Wyman looked down the block and offered his own reflection.

"It was fun when we first moved here," Wyman said, his eyebrows arching in childlike exuberance at the memory. "Everybody was friendlier. There were block parties, and we'd all cook things for each other. Now you just look at the people and wonder who they are."

But he knows exactly who they are, if not by name then by socioeconomic label. They are the newest residents of West 80th Street, and they do not look to him like the sort of people who throw block parties.

Jones shares apartment 1G—four cement walls and a bathroom—with his girlfriend.

AUSTIN JONES.

BETWEEN ROXIE CHICA AND LANCE WYMAN IS A VANishing segment of the New York population, with only a shrinking representation on this block: lower-middle-income people whose salaries enable them to pay low rents, but prevent them from owning their homes—or enjoying the comparative luxuries of yuppie life that surround them.

It is a trap, and Nancy Jackson sees it. (Her name has been changed.) She is an artist in her thirties who lives in No. 150. That is roughly the midpoint of the block, in one of the last moderate-income enclaves here—a rent-stabilized building with tenants who have been paying below-market prices for their apartments for decades, and whose living conditions reflect that discount all too clearly.

But almost nowhere else in Manhattan can Jackson find an apartment that rents for less than $1,000 a month and offers so much space.

"How can I leave?" she says in a tone that combines gratitude with despair.

In her building and across the street, a handful of apartments still accommodate people like her. College students and Hispanic families predominate, paying cheap rents that go up each year according to legal limits.

Elsewhere on the block, real-estate values are climbing quickly. Recent conversions have prompted several tenants to try to sell and leave, seeking somewhat inflated values for their apartment and often getting them. One-bedroom apartments—with two small rooms and a kitchen barely big enough for two people to stand in—have been known to fetch close to $175,000, and two-bedroom floor-through duplexes have been sold for as much as $400,000. With the influx of tenants who see the chance for renovation—putting penthouses on the brownstone roofs, or restoring woodwork long since decayed or painted over—prices are likely to go even higher. Landlords who still rent apartments in buildings like No. 150 might very well consider converting their holdings, finally pushing out the less well-off forever.

Meanwhile, Nancy Jackson lives in neither the luxury of Lance Wyman nor the squalor of Roxie Chica.

In the decade she has lived here, she has renovated her run-down kitchen with modern appliances and hung a curtain where French doors once stood. Here the crawling creatures are merely cockroaches, and the sounds in the middle of the night are radios, not gunshots. It should be a stopping point for her on the way to someplace else, but it probably isn't.

VERY FEW RICH PEOPLE LIVE ON WEST 80TH STREET. There may, in fact, be only one.

He is a movie star with an Academy Award, and for the past ten years he has lived on this block of West 80th Street. He asks that his name not be used here, to protect his privacy, but he has been a part of this block and its changes. He owns the lower two floors of a well-appointed brownstone toward the Columbus Avenue end that has a beautifully groomed garden in back. He has lived in this neighborhood for many years—his name is still on the front-door buzzer—and he plans to stay here forever.

"It's like my childhood here," he says. "There's no place that's more like where I grew up."

For many residents, life on this block is a link to an earlier era. "It used to be that I could look out of my window," says Sally Goodgold, a civic leader who lives one block away, on 79th Street, "and see every racial and ethnic group living in full view." But by the time West 80th Street has finished its transformation, she says, that view will be gone.

Residents like to look at the renovation work now taking place at the southeast corner of 80th and Amsterdam—where Sackman Enterprises is restoring long-vacant brownstones and steam-cleaning the brick of the corner apartment building—and see it as a step toward bringing back the block's charms.

"Doesn't it look fabulous?" said Robert Kandel, 39, a lawyer who rents a beautiful brownstone duplex in the middle of the block, as he walked down the block to an evening Hebrew class. "They've done it the right way—bringing back how it used to look." But Allyson Sackman, who's in charge of the

JIM DE LORENZO LEFT THE BLOCK AFTER A DOZEN YEARS: "BEFORE, IT DIDN'T SEEM QUITE AS OFFENSIVE."

renovation, says the brownstones and high rise that her firm plans to open later this year at the corner will cater to the same upper-income people that have taken over the rest of the block. Rents will be reasonable, she says—meaning that young professionals can afford them but they're not the rent-stabilized bargains that once kept this block mixed.

"You'll get what you pay for," Sackman says.

And perhaps there'll be a rather surprising side effect—that these changes will drive out some of the better-off as well as the poor, those with money enough to leave behind a neighborhood that no longer stands for what it once did.

"Now Columbus Avenue has gotten smart, and Amsterdam, too," says the actor, sounding bitter. Neighbors report that the star has acted on his frustrations. He now spends most of his time in Connecticut.

As real-estate values increase, more people will leave—and a few longtime block-dwellers have already pulled up stakes. One neighbor, a 38-year-old developer named Jim De Lorenzo, has just left the block after a dozen years.

De Lorenzo moved here in 1974, rented, bought, and renovated. He brought up a son who made friends with all the kids, rich and poor, who lived on the block. He sold real estate on the West Side, and saw firsthand how the barriers changed then disappeared; people were buying apartments on blocks they wouldn't even have walked on a few years before. Finally, this year, he decided to take the money and run. He cashed in on his well-placed real-estate investment, a two-bedroom brownstone duplex at No. 123, which he bought for $70,000 four years ago and sold for close to $400,000. He's off to a farm in the Berkshires and sounds thrilled to be going.

"Before, it didn't seem quite as offensive," De Lorenzo said a couple of days before he left. "It was like a time warp—it hadn't changed. But now you see things you never saw before, like a woman in a fur coat walking down the block." And yet he is skeptical of efforts to make the block "pure," as he puts it, by turning the last few vestiges of poverty into condominiums.

"I've tried to buy buildings from the city," he says, "and there's so much politics involved—you just try to throw those people out, and there'll be TV cameras here and drug dealers holding press conferences saying how they're being thrown out. Unless you relocate those people in some nice situation. . . ."

So De Lorenzo has gone to the country, though he knows that life there will not be easy, either. On the eve of his departure, he was describing how he had recently tried to clear away an area of open land near his new farmhouse but found a rather large boulder lodged in the ground. He had a hard time figuring out how to dislodge it, and he realized that the boulder was a little bit like the problem his old block was having.

"You'll get what you pay for," says the developer of several brownstones.

A RENOVATED BUILDING.

WHAT WILL HAPPEN HERE?

Someday—possibly within the decade—a real-estate developer could come along and buy No. 165 from the city. The only reason this hasn't happened already, experts believe, is the city's poor performance as a landlord. Most of the 10,000 buildings the city owns are run-down, taken over after their landlords failed to keep up tax payments. Almost 40 percent of the city's tenants pay their rent with welfare funds; about 25 percent don't bother to pay rent at all—hardly an arrangement that would inspire a landlord to buy in.

Still, not that many of the city's holdings are in quite so valuable a location as this one—and few dispute the potential long-term benefits to a private developer, no matter how long he might have to wait for low-income tenants to leave. And there's always the prospect that the city could force current tenants to move to other buildings. So far, it has been unwilling to test its authority that way. Legal restrictions have already made it nearly impossible for the city to evict tenants convicted of dealing drugs from their apartments in No. 165.

"The laws protect them," says an HPD spokesman, "not us."

That's not how Roxie Chica sees it.

On the day before New Year's, Roxie walked down the block—"my block," she calls it—and people stopped her, as though she were a passing celebrity, to wish her a happy and healthy New Year. Two old white men stood near the corner bodega at Columbus Avenue sipping coffee, and as Roxie approached, they set their cups down to embrace her. Across the street, a young, well-dressed woman was walking her dog; "Happy New Year, Roxie!" she yelled out.

Roxie loved every minute of it. She smiled at everyone who walked by her, and she wished everyone the happiest of New Years.

"It'll be a good year," she said.

But just before she got to the Columbus Avenue corner—just as she stood in front of No. 101, a building she lived in for a while in the 1970s—a young white man in his jogging clothes and Reeboks ran by her and into the building. As he did so, he bumped her shoulder so hard she lost her balance. Suddenly, her mood changed completely. She looked up, saw the runner ahead of her, and yelled, "Hey, you! Why don't you watch out? There's room on this sidewalk for both of us!" She looked over toward the curb and, to prove her point, stretched out her arm. There was plenty of room for both of them, but it was too late. He'd long since disappeared.

Photograph by Farrell Grehan.

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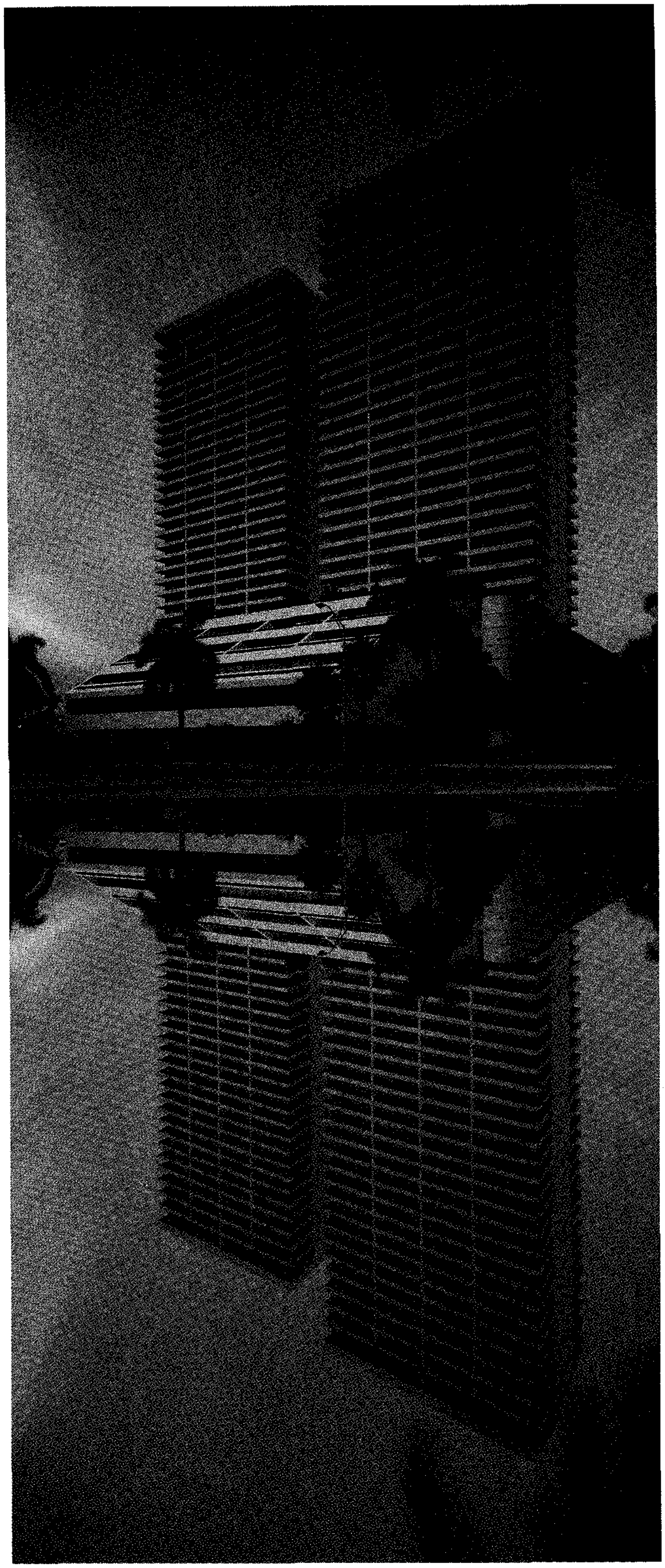

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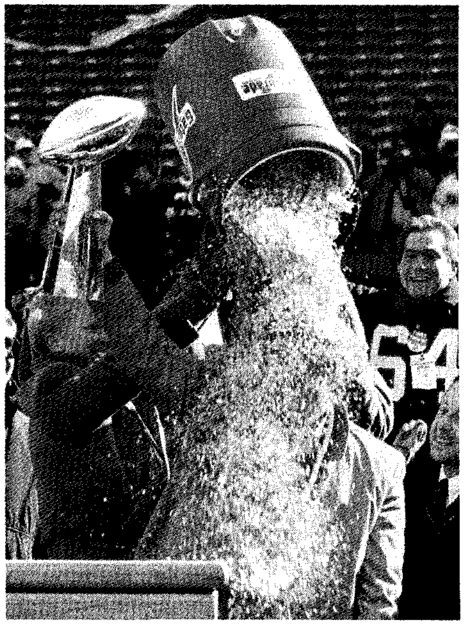
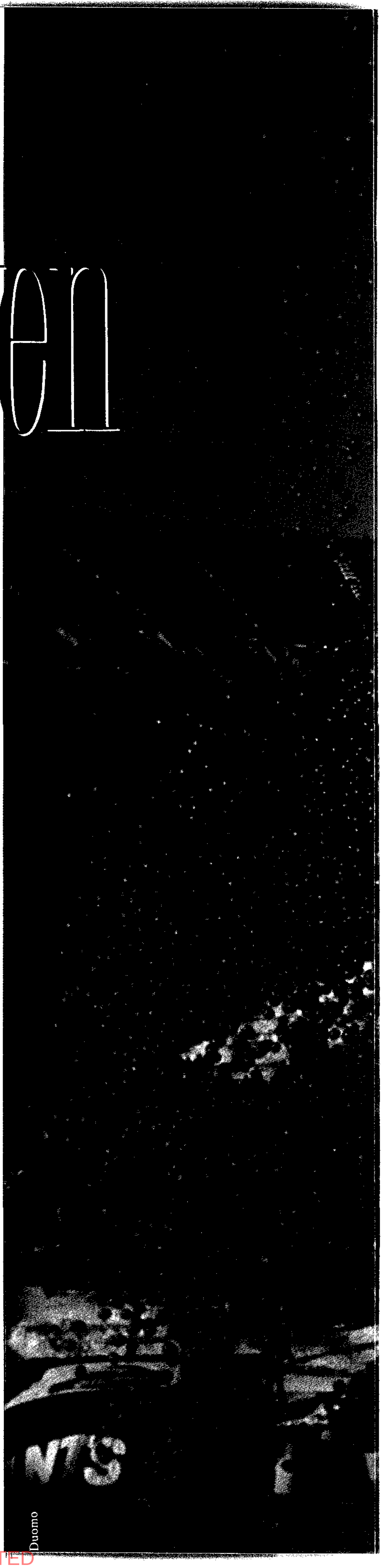
Manhattan had its parade in October, and Moonachie got its party now. No skyscrapers, no ticker tape, no problem: Only one New York pol (Andy Stein) came to cheer the Giants, and he was roundly booed. And the well-heeled season-ticket holders stayed at work—these fans were mostly lunch-bucket Jersey guys like their heroes, fanatics who have never gotten in to see a game. So when they were told to "walk right in," they *danced* right in, and kept dancing even when they could no longer feel their feet. They threw snowballs where Simms threw footballs. They played L.T., tackling their friends and kissing them. They drank beer, even cried. But here's what mattered: After 30 years, they had remembered how to cheer for the team that had remembered how to win.



A.P./Wide World

PHOTOGRAPH BY STEVEN E. SUTTON



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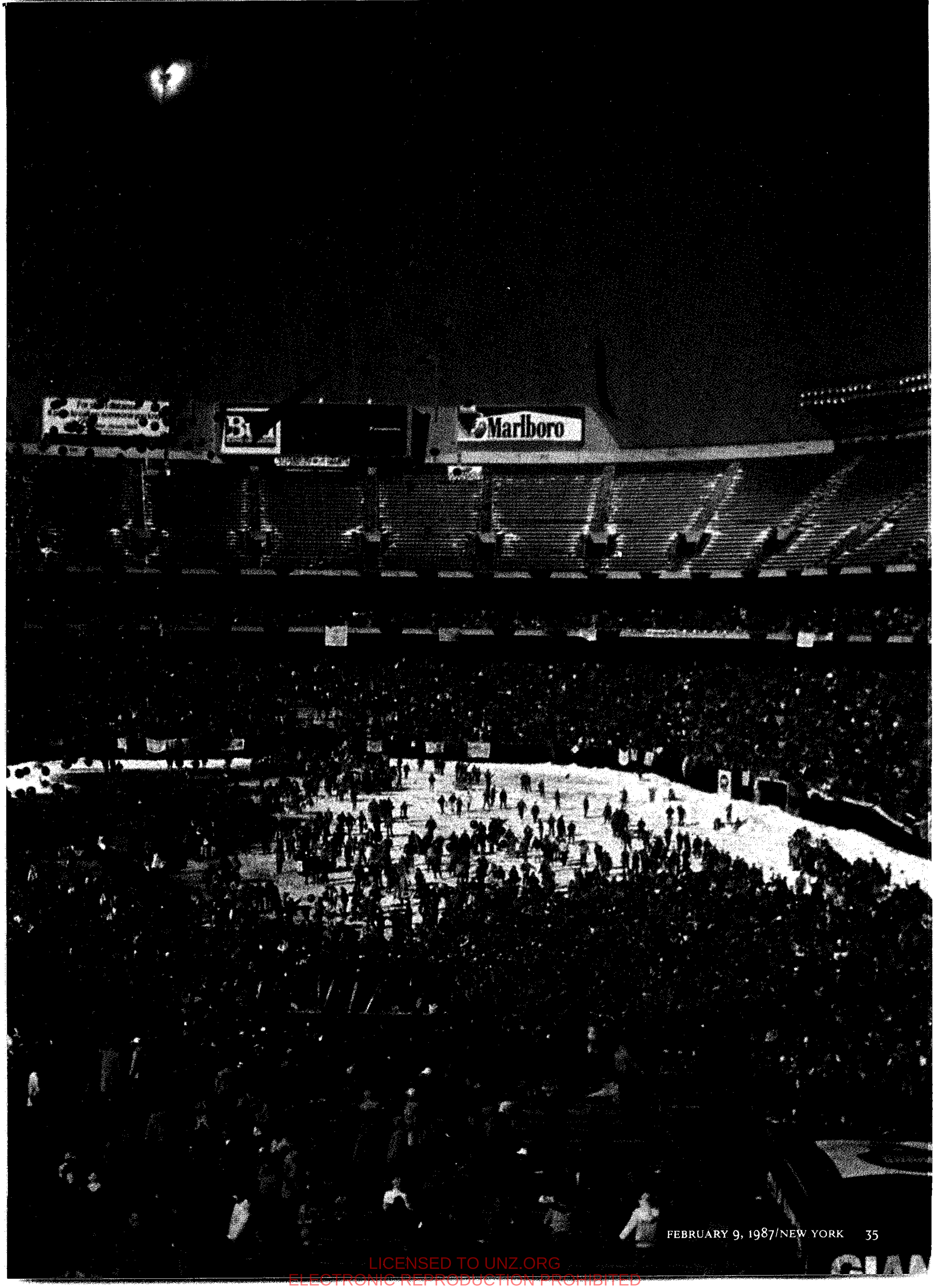

Marlboro

THE KATZENJAMMER FALCON

AN ELABORATE GOVERNMENT STING GETS FOULED UP IN REAGAN'S IRANSCAM

BY JAMES TRAUB

On an April afternoon last year, a well-connected lawyer named Sam Evans stepped up to the immigration counter at the airport in Bermuda and presented his passport. "Oh, dear," said the woman behind the desk, looking it over. "You're on the stop list." Evans was escorted to a separate room where four of his colleagues were already being held. Suddenly, another familiar face appeared. It belonged to a man Evans knew only as Joe, a burly former spy. This time, though, Joe introduced himself as Joseph King, a Customs agent. He advised the group to re-board their flight for Baltimore. They refused. Five weeks later, they were deported to the United States, where they were arrested and charged, along with five other men, with conspiring to smuggle $2 billion in arms to Iran. They had been trapped in one of the most elaborate sting operations since Abscam.

The day after the group was detained in Bermuda, Customs Service commissioner William von Raab and Rudolph Giuliani, chief federal prosecutor for the Southern District of New York, held a press conference. The defendants, von Raab said, were "brokers of death" who would have operated a "terrorist flea market." At the time of the arrests, he said, they were about to send Iran a frightening array of weapons—dozens of advanced fighter planes, hundreds of tanks, thousands of TOW anti-tank missiles.

The ten defendants—an odd lot that includes an Israeli war hero, an actor who once appeared on *Marcus Welby, M.D.*, and the owner of the Barbarella hairstyling studios in England—were charged with five conspiracies to defraud the United States into approving the arms sales on the basis of false documents.

From prison and through their lawyers, the group raised what appeared to be an outlandish defense: They had been told of a secret change in American policy toward Iran that would lead to covert government approval for their transaction. Several also claimed they were closely linked to the Israeli government. "The [Israeli] defense establishment knows about this group," said General Avraham Bar'Am, the war hero.

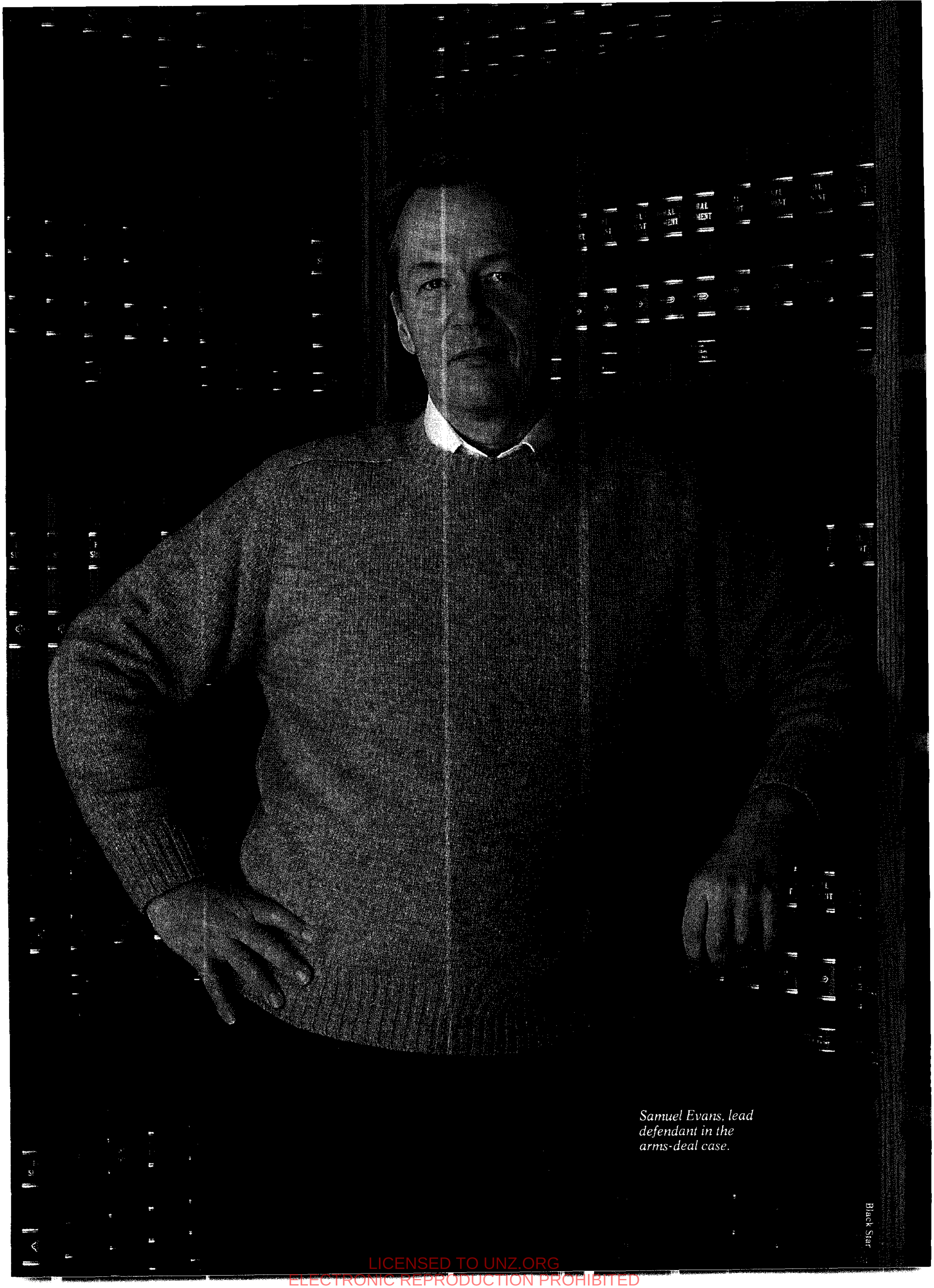
Defendants in arms cases often raise such arguments, and in papers filed last fall in federal court in Manhattan, Assistant U.S. Attorney Lorna G. Schofield accused Evans and his associates of "seek[ing] comfort in fantasy."

In early November, the world learned that the fantasy—or something close to it—was true. The Reagan administration admitted working with the Israeli government to ship arms to

Rudy Vonack

BIG BANG: *Dealing for TOW missiles—and much more.*

PHOTOGRAPHED BY TOM SOBOLIK



Samuel Evans, lead defendant in the arms-deal case.

Black Star

AT THE CENTER OF THE STING WAS A HIGH-LIVING IRANIAN EXILE WITH CLOSE TIES TO THE KHOMEINI REGIME.

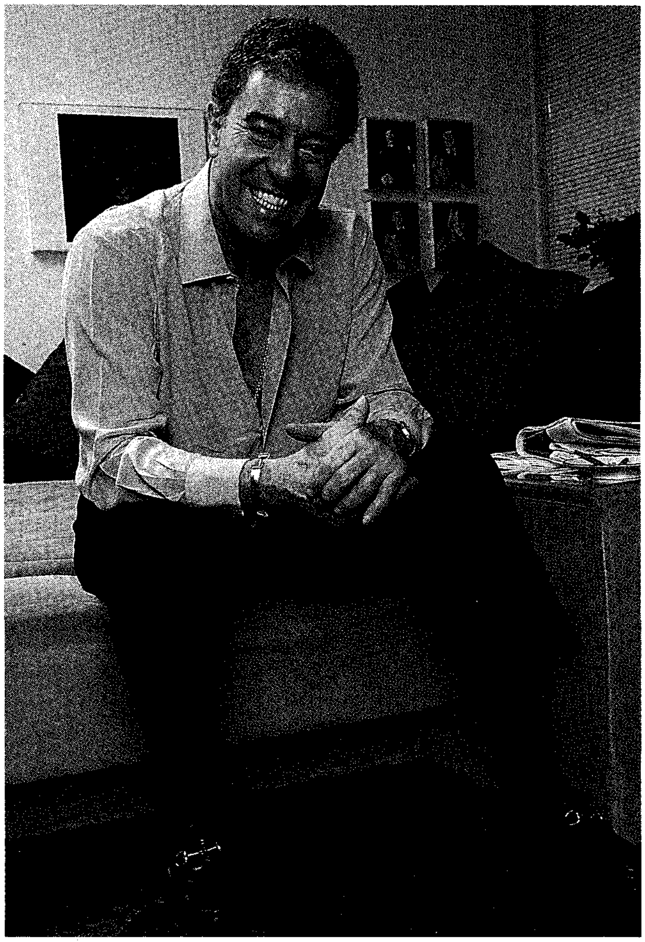
Iran. As the details unfolded, it became clear that private arms traders had played a key role in arranging the transactions. And the principal middleman turned out to be Adnan Khashoggi—the Saudi plutocrat and arms dealer whom Sam Evans had served as general counsel. Defense lawyers insisted that their clients had known what the Justice Department and Customs Service had not.

At a hearing on January 5, Sam Evans's lawyers gave Judge Leonard Sand a 34-page memorandum that purported to lay out in detail how Evans had come to know of the covert U.S. policy. Until recently, Evans had apparently concealed much of this information even from his own lawyers; now he was going public in the hope of delivering a knockout blow to the case.

"We hope that the government will see the wisdom of dropping the case, owing to the interrelation between Evans and the very people the United States used to carry out the secret policy," said Lawrence Bader, one of Evans's defense lawyers, after the hearing. The prosecution has refused to comment.

The bizarre tale that emerges from the five-month sting operation seems to consist of equal parts *Maltese Falcon* and "Katzenjammer Kids." The law-enforcement branch of the United States government set in motion an elaborate scam designed to catch arms traders violating American export laws—the very laws, it turns out, that the White House was secretly circumventing at the same time. In its passion for secrecy, the White House didn't tell the prosecutors, but the news apparently slipped out to the alleged conspirators.

Now everything is upside down. The prosecutors are trying to hide their embarrassment, and perhaps even back out of the case, while the defendants portray themselves as innocent victims—even patriots—hoping to profit from promoting American interests. The whole episode seems to symbolize the moral thicket the Reagan administration stumbled into when it put its foreign policy into the hands of secretive aides and self-interested arms dealers.



LIMELIGHT: *Nico Minardos once acted on* Marcus Welby, M.D.

THE CASE OF *U.S.* v. *Samuel Evans et al.* has its origins in the early months of 1985. At the time, Evans was living and working as a lawyer in London. He is a quiet, modest man who comes from a prominent St. Louis family—his father was a founder of the Humane Society of the United States and his mother was once a frequent visitor to the Reagan White House. He has a British wife and four children, one from a previous marriage. And he has a history of serving billionaires: At one time a lawyer for J. Paul Getty, Evans later worked for over ten years as chief counsel for Adnan Khashoggi. In 1984, he resigned to form his own law firm, but he still represented the Saudi trader.

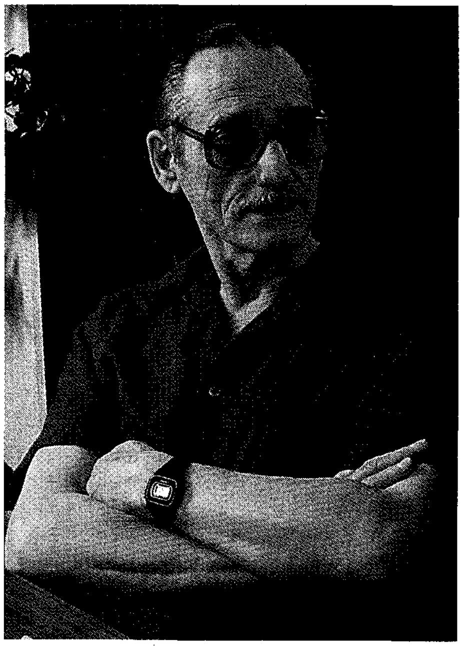
In the memorandum filed with the court last month, Evans claimed that he first learned of the secret American policy toward Iran two years ago. (The memo includes no proof of its startling claims, though much of Evans's account is corroborated by other sources. Evans's lawyers insist that if the case goes to trial, they will produce evidence to verify the claims.) In January 1985, Evans says, he was approached in London by a client, a New York businessman named Roy Furmark, who is a close friend of CIA director William Casey. Furmark had heard from Casey that the United States was secretly permitting arms sales to Iran, Evans says, and now he proposed a potentially lucrative deal. He wanted Evans to introduce Khashoggi to a Furmark associate, a rich Iranian banker and arms trader named Cyrus Hashemi. The idea, says Evans, was to set up a group to arrange deals with Iran.

Cyrus Hashemi, who died suddenly last year, is probably the most mysterious figure in the Evans case—or, indeed, in the entire arms-sale episode. Evans recalls him as an Iranian Khashoggi, a free-spending businessman said to have a hand in most of the imports reaching Iran. "He wore the finest cut of silk suits, silk shirts," said Evans in a recent interview. "Everything about him spoke of total luxury." Whenever Hashemi went to Paris, he was met by his chauffeur and a Rolls-Royce. Despite his lavish style, Hashemi was well connected in postrevolutionary Iran, meeting often with high-ranking officials of the Islamic republic.

Hashemi was also well known to American authorities. In 1980, while working as a banker with offices in New York, he met with Carter-administration officials to offer his help in negotiating the release of the American hostages. The FBI put a wiretap on his phone—apparently to check his credentials—and found he was smuggling defense equipment to Iran through England and Switzerland. It was almost a year later, however, before he was served with a search warrant, and he wasn't indicted until two and a half years after that. By then, he had fled to London. His former lawyer, Elliot Richardson, now says that if the case had come to trial, he would have claimed that Hashemi's arms deals had the approval of the U.S. government.

The proposal to get Khashoggi and Hashemi together took root, Evans says. In the spring of 1985, Khashoggi, Hashemi, and Furmark created World Trade Group, a joint venture to sell arms, among other things, to Iran. Sam Evans was the group's general counsel. The payoff was potentially enormous. Arms traders typically charge a huge markup, and Iran, locked in a seemingly unwinnable war with Iraq, was desperate for American military equipment.

In mid-June, according to the Evans memo, Khashoggi, Hashemi, Furmark, and Evans met in Hamburg, where Hashemi introduced the group to another Iranian exile, Manucher Ghorbanifar, known for his close ties with the Khomeini government. Ghorbanifar told the members of the World Trade Group of Iran's eagerness to reach out to the West and of its hunger for American arms. "As a direct result of the Hamburg meetings," the memo says, Khashoggi and Hashemi traveled in early July to Israel, where they met with Shimon Peres, then the prime minister, to discuss selling arms to Iran through Israel. A spokesman for the Israeli embassy, Yossi Gal, said the Evans memo was the first he'd heard of such a meeting, but in a television interview with Barbara Walters late last year, Khashoggi mentioned meeting with Peres. He and Ghorbanifar have also acknowledged meeting in Hamburg.



PROMISES, PROMISES: *Herman Moll (left) and Albert Flearmoy offered millions in arms.*

Soon after the trip to Israel, the venture broke up—Khashoggi and Hashemi went their separate ways. Today, the reasons are unclear, though it's possible that Khashoggi, having made his crucial Iranian connection with Ghorbanifar, realized that he no longer needed Hashemi. Whatever the case, Khashoggi and Ghorbanifar put together an arms shipment that had American approval, according to the testimony of former national-security adviser Robert McFarlane. In late August and early September, the arms were sent—the first of the covert shipments. Khashoggi, Ghorbanifar, and the Israelis were to remain the key go-betweens in American-approved arms sales through the following spring. Even Furmark later got involved in the financing for one of the deals.

But where was Evans? He won't say. (Throughout the case, he has been extremely guarded in revealing details of his dealings with Khashoggi.) The memo indicates that during the summer of 1985, Evans grew more deeply involved with Hashemi, perhaps because he hoped to share in the profits of the deal rather than receive just a legal fee. In any case, Evans claims he and Hashemi continued to pursue the possibility of selling arms to Iran, meeting in London on several occasions with a "senior director" of Israeli Military Industries, a government-owned arms manufacturer. The director, the memo says, "told Evans repeatedly that arms deals with Iran through Israel were possible with covert approval of the United States." Evans heard much the same thing from Khashoggi and unspecified "others," the memo says.

IN OCTOBER, HASHEMI ASKED Evans to scout the arms market for weapons to sell to Iran. Evans turned to an associate, a Greek-born actor named Nico Minardos, who once played a tennis pro on *Marcus Welby, M.D.* Minardos had worked for Khashoggi on international deals, and now Evans told him to see what weapons he could find. About a month later, Minardos called back. "Are you sitting down, Sam?" he asked. As Evans recalled the conversation, "Nico told me how he had been contacted by two people who said that America had changed its policy toward Iran, and in particular with regard to allowing American-made military goods." Evans, who had not told Minardos what he knew of secret U.S. policy, was not as surprised as his friend. But he was impressed by what Minardos's contacts—two Frenchmen with supposed intelligence connections—said they could deliver: 39 new F-4 fighter-bombers, worth up to $20 million each, as well as helicopters and missiles. "I told Hashemi about that, and that's when things started to happen," Evans later said.

Defense sources say that Hashemi then called his lawyer, William Wachtel, in New York to ask if such a deal could possibly be legal. (Wachtel won't comment.) Told that it couldn't be, Hashemi offered to cooperate with authorities in exchange for lenient treatment on his pending indictment. The Customs Service and Giuliani's office jumped at the opportunity. Two Customs agents, Joseph King and Ed Romeo, were assigned to the case, and a bogus trading company, Galaxy Trade, Inc., opened up a phony account in Hashemi's name at Chemical Bank. When Hashemi arrived at the Raphaël hotel in Paris for the first meeting with Evans and the Frenchmen, he was wearing a micro-recorder under his suit.

The Frenchmen turned out to be an elusive pair. One of them, who gave his name as John Delaroque, never showed up at this or any subsequent meetings. His partner, Bernard Veillot, described Delaroque as a boyhood chum of General P. X. Kelley, commandant of the U.S. Marine Corps. Veillot would later claim that he himself had carried out secret operations for the National Security Council in Angola and Somalia, an assertion that has never been verified.

At that first meeting on December 3, Veillot made some breathtaking claims—that he and his partner had been discussing arms sales to Iran with high-level American officials for two years, and that the United States was now ready to allow the sales on a covert basis in order to strengthen ties with moderates (exactly the rationale the Reagan administration has advanced for the sales). Secretary of Defense Caspar Weinberger had given his blessing, Veillot said, as had General Kelley. The Frenchman claimed it was

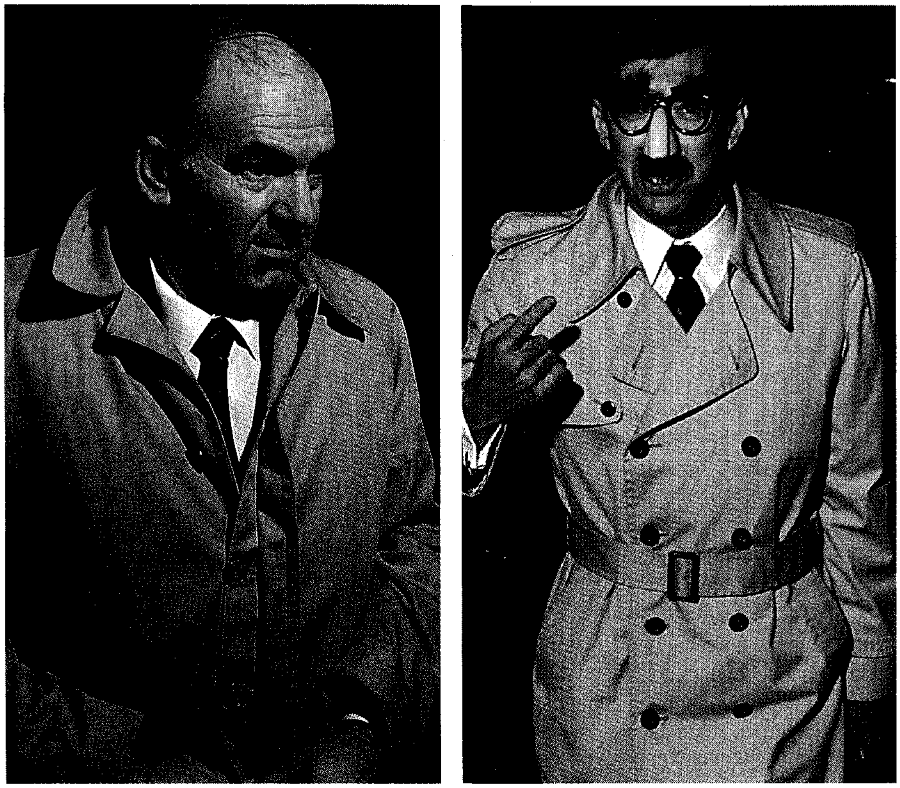
THE TWO ELUSIVE FRENCH TRADERS SEEMED TO KNOW THE DAILY COURSE OF THE SECRET U.S. ARMS POLICY.

only a matter of time before their deal got final approval. Hashemi's tape recorder didn't function that day, but he reported on the meeting to the Customs Service. One can only imagine the amusement Veillot's seemingly far-fetched claims must have stirred in the American agents.

After the Paris meeting, the Customs Service began taping Hashemi's phone calls, the standard procedure in sting operations. In the first taped conversations, on December 9, Evans and Hashemi were talking about the Iran deal. "Unless the whole thing's a fairy tale . . . it has to represent government policy, at an unofficial level," Evans said. This posed a serious problem for the prosecution. Evans and the others were showing no sign of the criminal intent necessary for prosecution under the relevant statutes. The suspects seemed to believe that what they were doing was somehow legal. So the investigators came up with a plan: They would send agents King and Romeo to the next Paris meeting, introduce them as former intelligence agents with intimate knowledge of secret U.S. policy, and have them insist that selling arms to Iran was against the law. That ploy, said Associate U.S. Attorney Benito Romano, would make the plotters "show their true colors" and "rid the case early on of this entrapment baloney."

THE JANUARY 7, 1986, MEETING called by Hashemi, also at the Raphaël, stands as one of the stranger moments in the annals of crime-fighting. Hashemi, Evans, Minardos, and Veillot were there, as well as "Joe" and "Ed," the undercover Customs agents. First, as Minardos recalled, Veillot "started talking that this deal is pending the signature of Vice-President Bush, that the whole thing is on his desk right now, that it's going to be signed any minute." Either Joe or Ed—it's not clear who—then stood up and explained to the group that everything they had heard was wrong, and that the deal could only be done illegally. Hashemi then announced that he was ready to do the deal any way he could, and Joe or Ed suggested that anyone without the stomach for going forward illegally should leave.

At that point, Minardos later said, he practically shot out the door. "I looked up and I said, 'Gentlemen, *I* am leaving the room.' And I got up and I was walking *out of the room,* at which time Veillot starts yelling to me." Veillot yelled about Vice-President Bush and General Kelley and even Senator Mark Hatfield, and Minardos sat down.



OUT OF ISRAEL: *General Avraham Bar'Am and William Northrop (joking with photographers).*

Evans never got up at all. Joe and Ed, said Evans later, "had very little credibility. One of them didn't speak, and the other mumbled whenever he talked and wouldn't meet your gaze when you asked him questions. And so I inferred that these were a couple of lowlifes who had somehow gained Hashemi's confidence." What's more, Evans pointed out, unlike Joe and Ed, he had known for months of the change in American policy that Veillot was talking about.

But was Veillot just bluffing, or did he and Delaroque know of the secret U.S. initiative? Their bona fides are hard to accept. Neither has served in French intelligence, according to a source in Paris, and General Kelley has denied he ever met Delaroque.

The Frenchmen clearly knew something, however. Throughout late December 1985 and early January 1986, administration officials were quietly arguing among themselves about the wisdom of selling arms directly to Iran. During this time, Veillot and Delaroque told Evans or Hashemi almost daily that high-level officials were close to a decision on whether to allow the Frenchmen to sell arms to Iran.

On January 17, the day that President Reagan signed an executive "finding" authorizing the National Security Council to covertly explore sending arms to Iran, Veillot told Hashemi that the decision was only a day away. What's more, the Frenchmen were well versed on the positions—as they've subsequently been revealed—of the principal government actors in the arms deal. On February 7, Evans told Hashemi about a conversation he had just had with Veillot: "The long and the short of it, according to him, is that the green light now finally has been given, that Bush is in favor, Shultz against, but nevertheless they are . . . they are willing to proceed."

Veillot and Delaroque, although charged in the case, have eluded arrest, and it has been impossible to pin down the source of their knowledge. (They have been linked to an Oregon businessman, Richard Brenneke, who in a series of communications with the government displayed a striking knowledge of the secret arms policy.) What is clear, however, is that the details of a policy so secret that ranking foreign-policy-makers knew nothing about it had escaped into the shadowy world where arms dealers ply their trade.

IN THE AFTERMATH OF THE JANUary 7 meeting, Hashemi began to ridicule the prospects of a covert, legal transaction. On tape, Evans can be heard timidly defending Veillot and Delaroque against Hashemi's ngry insistence that they stop waiting for merican approval. Sometimes Hashemi layed on Evans's sympathy, observing on anuary 31 that "we have lost so much redibility [with the Iranian government] hat I'm desperate." Eventually, virtually ll the defendants fell into line and disussed with Hashemi their plans to cirumvent American export laws and sell he arms illegally. Apparently, no ne ever objected to the deal on noral grounds.

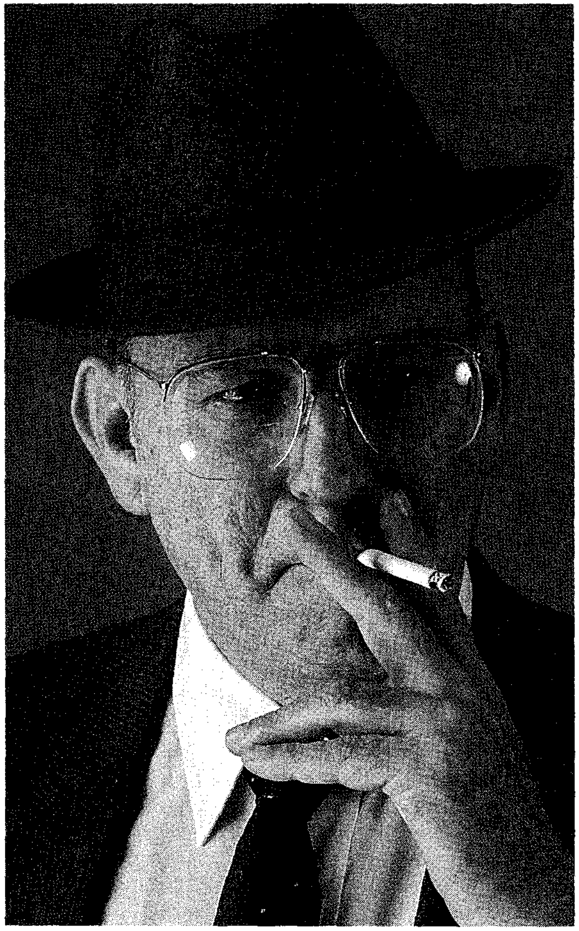
By mid-January, Evans was hunting for a replacement for Veillot and Delaroque. He came up with Herman Moll, a 30-year-old German living in London who owned a small advertising firm and did a little business in quartermasters' supplies. Moll began to rummage through military magazines in search of the big-ticket items Hashemi wanted. An invoice he drew up on January 14 included tanks, tank engines, howitzers, even F-4 fighter-bombers—$253.6 million worth of equipment from a man who says his largest previous transaction was slightly under $100,000.

Moll said in a recent interview that he'd assumed he could dupe the rich Iranian. "I could have offered him the USS *Nimitz,*" he said. Moll's negotiations broke down in mid-February—not because of his impostures but because Chemical Bank refused to verify Hashemi's "high nine figure" account in writing. The bank had agreed to help the Customs Service in the sting, and bank vice-president David Faith verified the fabricated Hashemi account over the phone to those people who called to check it out. But he refused to commit anything to paper. A Chemical spokesman wouldn't comment on the bank's involvement.

Even as Moll was fading out of the picture, Evans and Minardos were pursuing a deal in Israel. Working usually through private middlemen, Israel had long been selling arms to Iran. Though the Israeli government had tried to keep these deals secret, largely out of concern for American public opinion, they were an open secret in Israel.

Since October 1985, Minardos had been in touch with two ambitious Israeli insurance salesmen, Israel Eisenberg and his son, Guri. From the time Evans and Minardos met them, the Eisenbergs insisted that they were working openly with their government. Much of the equipment that they ultimately offered, including five Hercules C-130E transport planes, came straight out of their copy of the Israeli Air Force equipment-and-spare-sales index. This readily available catalogue lists the surplus equipment that the Air Force is willing to sell. Most of it is American, since the United States supplies much of Israel's armed might.

The Eisenbergs, like Herman Moll, offered Hashemi outrageous quantities of arms—$400 million worth of fighters, missiles, and howitzers. They offered him weapons that did not exist in Israel. Hashemi seemed to have no sense of reality. Considering how hard it was for the U.S. and Israeli governments to transfer less than $40 million worth of arms to Iran, it seems impossible that a small group of private citizens could send fleets of planes and divisions of tanks. The defendants now insist they never expected to sell close to the quantity of arms they offered; several of them claim they never expected to sell American arms at all. What they would have done, they insist, is furnish only those weapons they could legitimately sell.



INSURANCE MAN: *Israel Eisenberg was moving into weapons.*

On March 10, Evans and Minardos arrived in Jerusalem to complete negotiations with the Eisenbergs and to meet with Israeli officials. Upon arrival, they recalled, they were told that Mossad, the Israeli intelligence service, had checked their identities, and they were whisked through the airport. The Eisenbergs introduced them to the proprietors of a private company, Promil, that was licensed to deal directly with the military to arrange arms sales. Evans felt certain, as he said later, that "we were dealing with the government of Israel." When Hashemi phoned the next evening, Evans reported what he had been told that day: "The government . . . desperately wants to sell these things. They need the money. It's as simple as that." Later in the conversation, Hashemi asked, "MOD [the Ministry of Defense] knows, and the people who are selling these goods know, that these goods are going to Iran?" Evans replied, "Yes."

The Israeli government has strenuously denied that MOD was apprised of the deal. Still, Israel monitors the flow of its own arms with great care. The defendants say they took it for granted that the deal couldn't go forward without official approval—but that the Israelis would never grant it without at least a nod from U.S. officials. As Minardos put it in a late-February conversation with Hashemi, "I don't think Israel is going to make this sale without checking with 'mamma.' "

BY MID-APRIL, THE STING operation had apparently stalled. Veillot, Delaroque, and Moll had virtually disappeared. The Eisenbergs demanded written proof of funds, which was again proving difficult. And no one had produced a single phony end-user certificate, the key document for the transaction. In an EUC, as it's called, a country that's about to receive U.S. arms promises not to sell them without American approval. Hashemi had a virtual obsession about getting EUCs, which would have been the closest thing the government had to a smoking gun. In almost every phone conversation after January, one or another of the defendants promised Hashemi he would get such a document signed by a crooked military official in any one of a dozen countries—Spain, Turkey, Argentina, China, even South Africa. The defendants now say they were bluffing, just as they'd been bluffing Hashemi throughout. "All this talk about going to Spain and Turkey for EUCs was bullshit," said Nico Minardos. "We were bullshitting each other."

The deal was also growing unwieldy. A second pair of Israelis had surfaced, and

TODAY, SCARCELY ANYONE WHO DEALT CLOSELY WITH HASHEMI THINKS HE DIED OF NATURAL CAUSES.

their offer had grown from a package of spare parts to $343 million in aircraft, tanks, and parts. The first of the two to appear, William Northrop, left the impression—apparently spurious—that he was related to the family that founded the Northrop aerospace firm. Evans had dismissed Northrop as a poseur, but Hashemi insisted that he be taken seriously. In early April, Northrop brought in General Bar'Am, a retired officer who had contacts in the Israeli military and government. Bar'Am promised to supply Russian tanks captured from the Syrians.

One of the last sellers to climb aboard was Albert Flearmoy, a chipper old English ex-colonial who used to run guns to the white-ruled government of Rhodesia and was then operating a mini-empire that included the Barbarella hairstyling studios. With Flearmoy, the sting operation slid perilously close to the ridiculous. After boasting of his ability to obtain weapons around the world, Flearmoy had to back off quickly when Hashemi asked him about a supposed shipment of TOW missiles. "It was a ploy against yourselves, ah, to find out who's who and what's what," Flearmoy said.

The sting operation had now dragged on for four and a half months, and the government decided to close it down. Sources close to the prosecution say that the defendants had committed more than enough "overt acts" to warrant indictment. Hashemi called all the defendants, including two Germans, Hans Bihn and Ralph Kopka, who had been involved in the early dealings. Hashemi explained that his money was about to be sent back to Tehran, and that he wanted them to gather in New York immediately to sign contracts. Veillot and Delaroque may have been suspicious, since they refused to come. The Israelis and Evans said they had been warned by Israeli intelligence against transacting the deal in the United States. At the suggestion of "Joe," they agreed instead to meet in Bermuda. As they were flying there, a Customs agent persuaded the Bermudian authorities to deny them entry.

Moll had to be lured with a promise of cash. Hashemi called him in the middle of the night to offer a $115,000 advance on radar equipment, sight unseen, if Moll would come to New York on April 21. Moll flew to Kennedy airport, where he was met by a chauffeur-driven Mercedes 500 SEL and taken to the Beekman Tower. After meeting Hashemi—for the first time—he went to the rooftop bar for a drink. As he was nursing a gin and tonic, "some very unpleasant men surrounded my table," he recalled. "One of them put his hand on my shoulder and said, 'I'm from the Customs Service. You're under arrest.' And I said to him, 'Did I bring too many cigarettes in?' "

THREE MONTHS TO THE DAY AFTER his colleagues were arrested, Cyrus Hashemi was found dead in London. The Home Office announced the cause of death as a stroke complicated by acute leukemia. Hashemi was 42 and had been in perfect health. A recent blood test had turned up nothing abnormal, and a friend who had had lunch with him two weeks earlier noticed no signs of illness. Hematologists confirm that leukemia can strike as swiftly as it allegedly struck Hashemi, but scarcely anyone connected with him believes that he died of natural causes. (Neither the autopsy nor the toxicology report has been released.) Some people close to the case have cited the rumor that SAVAK, the Shah of Iran's fearsome internal security apparatus, had developed a spray that drastically lowers the white-blood count of the victim, thus mimicking the symptoms of leukemia without leaving the fingerprints of murder. Hashemi's body has been traced to a cemetery in New Jersey, and at the November hearing, William Kunstler, the lawyer for Minardos, moved to have the body exhumed. "Exhuming is not going to bring him back for the jury," Judge Sand said. Even if they can't exhume Hashemi, however, Kunstler and the rest of the defense team hope to make use of his apparent knowledge of covert U.S. activities.

Throughout December and much of January, the U.S. Attorney's office was "re-evaluating" its case against the "brokers of death" in light of the unfolding revelations. In public, however, the government has continued to restate what it believes is a solid case. The government contends that of the defendants, only Evans, Minardos, and Hans Bihn claimed secret knowledge of U.S. foreign policy, and that even they agreed to act illegally when Hashemi pressed them to do so. Their promises to obtain false EUCs—promises preserved on tape—prove where their hearts lay. What's more, the government says, the foreign-policy argument itself may be a red herring. "The policy of the United States is to deny permission to allow such [weapons] transfers," argued prosecutor Lorna Schofield at one hearing, "and . . . an isolated exception or waiver by the President would not change the policy."

The defense, meanwhile, is on a roll. Eight months ago, when he had nothing more to go on than the tapes, Evans's lawyer, Paul Grand, denounced the prosecution as a textbook example of entrapment. In those days, Grand was conceding that Evans's beliefs about U.S. policy were apparently wrong but sincere. Now that it turns out that the policy *had* changed, all the other defendants are saying they, too, were acting in this belief. Their lawyers argue that their clients only pretended to be seeking false documents to keep Hashemi's interest from flagging until U.S. approvals for the deal came through or until a non-American arms source could be found.

THE DEFENSE WON THE FIRST round two weeks ago when Judge Sand indicated that he will order the government to give the defense lawyers documents, including classified material, pertaining to the covert arms sales. The order will include communications between Evans's supposed sources—Khashoggi, Ghorbanifar, Hashemi, Furmark—and *their* sources in the U.S. government, including Lieutenant Colonel Oliver North and Robert McFarlane. One of the many questions the documents may answer is whether the White House knew of the sting yet said nothing to the Justice Department. (North did know of the operation, according to a recent Jack Anderson column.)

"I think that it's going to be extremely difficult for the government to go ahead with its case," said Neal Hurwitz, the lawyer for Israel Eisenberg. In several instances, the government has dropped a case rather than reveal classified information. Schofield has promised to seek out the relevant documents, however, and for the time being, the prosecution seems prepared to stand and fight.

Judge Sand described his wide-ranging order as "unique" in his experience. Indeed, the judge, who has listened to many of the arguments with a look of faint incredulousness, seems to view the entire case as not only unique but positively improbable. In the midst of the most recent hearing, he delivered what may be the most definitive statement to date on *U.S. v. Samuel Evans*. "The unexpected," he said, looking down with a mild grin on the crowd of defense lawyers and prosecutors, "is all that could be expected in this case." ■

ALDO FALLAI

An attitude that suggests the past, but undeniably belongs to the present...

GIORGIO ARMANI
815 Madison Avenue New York, New York 10021

TIPS ON CONQUERING PARALYZING ANXIETY

FEARING THE WORST

BY JANICE HOPKINS TANNE AND ELLEN RAPP

People usually describe it as the worst experience of their lives.

"My first panic attack was in early August 1980. I thought I was dying or going insane," says Maryann*, a computer data analyst in her twenties. "I had been through a terrible year. A dear friend had killed himself by jumping off a bridge. My grandmother had died. My dog had died. I'd been in an awful car accident. Finally, in August, things seemed to be getting better.

"One chilly night, I was lying in bed and the window made a cracking noise from the change in the weather. I freaked out. I crawled downstairs on my belly. I turned every light in the house on. I lay terrified on the living-room floor, shaking, my throat all choked up, trying to breathe, my temples throbbing. I thought I was ready for the insane asylum—or the Devil was coming to take me to hell. It lasted about two hours. Gradually, I started to get hold of myself, and my mother gave me some whiskey, and I calmed down."

Maryann's panic experience was fairly typical: People are often struck with an attack months after they have weathered a loss—a divorce, a death, getting fired. "Patients tell you it happened out of the blue, when they had nothing to worry about, and that they've never had anything like it before," says an expert on the subject, Dr. David V. Sheehan, professor of psychiatry at the University of South Florida College of Medicine. Most patients have their first attack in their twenties.

Panic attacks can be so frightening that patients develop agoraphobia—literally, the fear of going into the marketplace. Maryann, for one, began experiencing bouts of terror when she was driving. "I felt that something dreadful was going to happen. I remember one whole trip when I kept my hand on the windshield because I was sure it would fall in if I didn't," she says. "I wouldn't drive on highways. I wouldn't drive at night. Then I wouldn't drive at all. I didn't even want to be driven by my husband. I made my world smaller. I fenced myself in."

"Patients avoid places where panic attacks have happened and where they would feel trapped if an attack occurred—theaters, restaurants, bridges, tunnels, subways, supermarkets," says Dr. Katherine Shear, director of the Anxiety Disorders Unit at the Payne Whitney Clinic, New York Hospital-Cornell Medical Center, where Maryann was successfully treated. (Panic attacks are considered a subdivision of what psychiatrists call "anxiety disorder.") Some patients won't leave their apartments, Dr. Shear says, while others are fine in their neighborhood but can't go farther away—can't leave, say, Brooklyn.

This is a common affliction: An estimated 4 million Americans a year seek treatment for the disorder, says Dr. Jack Gorman, director of biological studies at the New York State Psychiatric Institute of the Columbia-Presbyterian Medical Center. Three times as many women as men seem to be affected, but researchers hypothesize that just as many men as women have the problem; men may simply try to cope by drinking heavily rather than seeking medical treatment.

Often—but not always—panic attacks are related to mitral-valve prolapse, a usually harmless heart condition in which the leaflets forming a valve between two chambers of the heart do not close properly. The condition is considered generally benign. (However, many physicians think that if a person with mitral-valve prolapse undergoes extensive dental work, which releases bacteria into the bloodstream, he should be treated with antibiotics to prevent infection of the valves.)

People with mitral-valve prolapse may misinterpret the symptoms, believing that

ILLUSTRATED BY LANE SMITH

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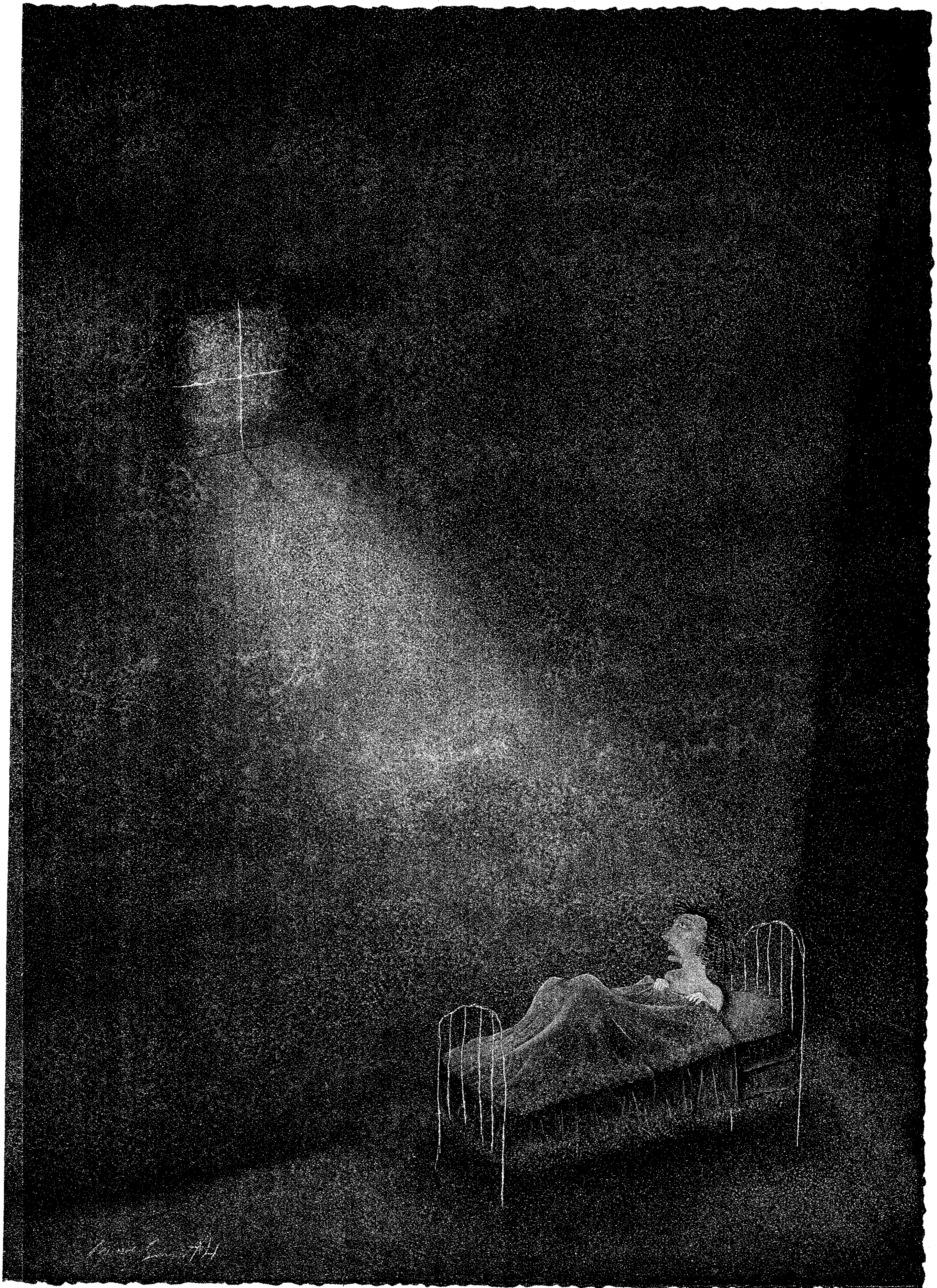
* *Names marked with an asterisk have been changed.*



"I lay terrified, shaking, trying to breathe. I thought I was ready for the asylum."

RUNNING SCARED: *Patients whose lives are constricted by panic attacks or social phobias—the irrational, persistent fear of evaluation by others—can turn for help to clinics at five local hospitals.*

Fear of being with others can damage careers and seriously circumscribe lives.

something is seriously wrong with them. And no wonder: They may experience heart palpitations, a rapid or irregular heart rate, shortness of breath, dizziness, or pain or "funny feelings" in the chest. These symptoms are so anxiety-producing that some doctors believe they *cause* panic attacks. But Dr. Gorman thinks it works the other way around—that the panic attack produces mitral-valve prolapse. "The valve leaflets don't have time to fall back in place, because in a panic attack, the heart's beating very fast," he says.

But mitral-valve prolapse is only one cause of panic attacks (in fact, many patients without this heart irregularity suffer bouts of terror). For years, researchers have known that many panic-attack patients are people who chronically breathe very fast and very deeply. This breathing pattern (hyperventilation) makes the level of carbon dioxide in the blood fall and might cause shakiness, dizziness, or panic attacks. However, researchers at Columbia-Presbyterian speculate that panic-attack patients have an inherited abnormality in the brain that triggers panic symptoms: hyperventilation and increased heart rate. Other, rarer causes are disorders of the thyroid or parathyroid glands or the vestibular system of the ear, which can produce dizziness.

Another theory is that some panic-attack patients are so susceptible to anxiety that they frighten themselves into attacks. This view is shared by Dr. Charlotte Marker Zitrin, director of the Phobia Clinic at Long Island Jewish Medical Center, Hillside Hospital Division, and by Natalie Schor, a psychotherapist who directs the Phobia and Anxiety Disorders Program of St. Luke's–Roosevelt Hospital Center, one of the oldest and largest treatment programs in the city. "People with panic attacks are often highly imaginative," Schor says. "They worry about an upcoming event two weeks in advance, and they worry so intensely that they make their bodies respond—with hyperventilation, for example. Then they take their bodily reactions as proving that something terrible is happening." And there are other—commonsensical—explanations for the occurrence of panic attacks. Maryann, for instance, does not suffer from mitral-valve prolapse; indeed, there were no physical triggers for her attacks. She believes they were simply a belated reaction to a year of crises. "It was all just too much to handle," she says. "I couldn't be assertive about my feelings. I wanted to hide."

PANIC ATTACKS ARE EXTRAORDINARILY stressful, but they *can* be treated very effectively—indeed, 90 percent of panic patients can expect major improvements or a cure by means of drug treatment or behavior therapy. But because their symptoms are often misdiagnosed, many patients become "doctor-shoppers," undergoing expensive workups while seeking a cure. Among a group of patients Dr. Sheehan has followed, 70 percent had consulted more than ten doctors and 95 percent had seen a psychiatrist before a correct diagnosis was made.

Five hospitals in the metropolitan area provide specialized treatment for phobias (page 49). These clinics treat not only panic but social phobias (below) and such "simple" phobias as fear of heights, claustrophobia, and fear of animals. Some of the clinics also treat obsessive-compulsive behavior.

In order to be treated at Columbia-Presbyterian's Anxiety Disorders Clinic, *a patient must have experienced three* panic attacks in a three-week period. A clinic staffer interviews those who fulfill this criterion, to make sure they do not have other problems; they are then often given a sodium-lactate challenge test.

Sodium lactate is produced by muscles during exercise. About 70 percent of those who suffer panic attacks will experience one in reaction to intravenous sodium lactate; normal people don't feel anything more than tingling or tiredness, says Dr. Michael R. Liebowitz, who heads the Columbia-Presbyterian clinic. (Some people get panic attacks when they exercise; the condition was once called effort syndrome.)

Treatment. "Drug treatment is the quickest and most reliable method," says Dr. Arthur Rifkin, professor of psychiatry at the Mount Sinai School of Medicine and associate director of psychiatry at the City Hospital Center at Elmhurst. "You usually use it for three to six months, then stop." In some patients, the attacks never come back, though in others they return months or years later. If they do, a second course of drug treatment is usually successful. Counseling may be used along with drug treatment to help overcome phobias, and patients with mitral-valve prolapse can learn to recognize that they have a harmless condition.

Drugs that work include the tricyclic antidepressants, the monoamine-oxidase (MAO) inhibitors also used to treat severe depression, and alprasolam, an anti-anxiety drug. Why they prevent panic attacks is not known. Other anti-anxiety agents, such as Valium, Librium, and alcohol, don't prevent attacks; they merely reduce anticipatory fear, and they may lead to drug abuse as people take them in greater and greater quantities in hopes of preventing an attack. None of these drugs has any effect on mitral-valve-prolapse syndrome.

Behavior therapy—the other treatment method—may involve educating patients about their reactions to anxiety-producing situations, explaining the physiology and genetics involved (the condition may in part be inherited), and teaching breathing exercises that help correct hyperventilation. Patients learn that they can go places where they were previously afraid to go. Says Dr. Shear of New York Hospital, "Given a choice, most of our patients choose behavior therapy, and three to six months of treatment is usually effective. The trend is away from drugs these days, although medication is quicker if the patient is really in distress."

Dr. Zitrin, who did early research on drug treatments with Dr. Donald Klein—who is now at the New York State Psychiatric Institute—maintains, "Supportive and behavioral techniques make the anxiety level go down. We wait a month to six weeks before we consider drug treatment."

Natalie Schor, of St. Luke's–Roosevelt, points out that the program's staff members go where the victims are, visiting them at home if they can't get out. "We helped a former Broadway dancer who hadn't left her apartment for 25 years. For the last five years of her life, she was able to go out and live a more rewarding life," she says.

In working with panic patients, Schor and her associates have helped people face threatening situations and conquer their fear. She says, "One therapist almost got arrested for acting suspiciously, riding up and down in elevators at the World Trade Center with a patient. Others have walked across bridges with patients and gone up and down escalators many times. For many patients, graduation is negotiating Bloomingdale's black-and-mirrored ground floor without panicking." —J.H.T

SOCIAL PHOBIAS

TWENTY YEARS AGO, WHEN HE was in high school, Gerald Hogan* dreaded being called on in class. He was a good student; he knew the answers. But he hated to be the center of attention; he was afraid that he would be unable to speak. His fear turned into reality: He was so distracted by his terror that he no longer heard the teacher, and when she *did* call on him, he could not respond.

In college, Gerald avoided classes altogether, relying on reading assignments and tapes of classroom lectures. He showed up only to take exams—and just being in a room with other students caused him to break out in a heavy sweat. Nevertheless, he did well academically. He graduated, married, and landed a good engineering job. Things were going quite well until his supervisor asked him to go on a speaking tour. Afraid of addressing clients and colleagues—and unable to acknowledge his fear—Gerald quit his job.

"Social phobia is an exaggerated, irrational, and persistent fear of evaluation by other people," says Columbia-Presbyterian's Michael Liebowitz. An estimated 2 million people suffer from the disorder, which goes way beyond shyness: It can damage careers and progress in school, limit social relations, and constrict lives in countless ways.

Fear of public speaking is the most common social phobia. There are many others, among them fear of eating, drinking, or writing in public; fear of attending parties or working in front of others; fear of using a public restroom (more common among men than among women), of shopping, telephoning, or talking to someone of the opposite sex. Some people have a "global" form of social phobia, Dr. Liebowitz says: "They're uncomfortable in a whole variety of social situations."

Socially phobic people are so afraid of looking foolish in front of others that many avoid situations that expose them to scrutiny. Some, on the other hand, muddle through social occasions, but with great anxiety; their hands tremble, their heart pounds, they have trouble breathing, they get dizzy or nauseated. Some experience an overwhelming desire to faint, scream, or run away when confronted by a stressful situation, says Natalie Schor of St. Luke's–Roosevelt Hospital Center.

But other people afflicted with this condition do manage to perform quite well in situations they fear. "I've seen people with public-speaking phobias who are extremely articulate and dynamic," says Jerilyn Ross, president of the Phobia Society of America. One of them is Willard Scott of the *Today* show. His "anticipatory" public-speaking phobia, which strikes him each morning before he goes on the air, is, he says, "something I've learned to live with."

Why do some people become socially phobic? Researchers believe that the disorder is caused by a combination of biochemical factors, personality traits (such as being hypersensitive to criticism), and life experience (Jerilyn Ross points out that many socially phobic people suffered public humiliation as children).

Afraid to go on the speaking tour his boss had set up, one man quit his job.

THE CONDITION USUALLY emerges for the first time when the patient is in his teens or early twenties. "Social phobia most often begins when people are striking out on their own and taking on responsibility," says Dr. Manuel Zane, founder and director of the Phobia Clinic at White Plains Hospital Medical Center and co-author of *Your Phobia* (Warner Books, 1986). "This awakens them to the possibility of their own inadequacies, and they are afraid these inadequacies will show."

Though most people experience some nervousness in particular social situations, they feel more comfortable each time they're in these situations. The socially phobic have an opposite response. The anxiety they undergo in response to the trigger situation is so distressing that, Schor says, "they fear the response more than they fear the situation itself." Social phobia thus does not ease over time; it becomes more painful.

Behavior therapy. Fortunately, social phobia can be treated. Gerald Hogan's problem became even worse after he quit his job. By the time he sought treatment at the St. Luke's–Roosevelt Hospital Phobia and Anxiety Disorders Clinic, he was avoiding all group gatherings and had begun to experience anxiety in one-to-one conversations.

After sixteen weeks of private therapy and in vivo behavioral exercises (exercises in which he confronted—at his own pace and with his therapist's guidance—the situations he feared), Gerald's condition had improved greatly. He felt confident enough to appear on a national television program about social phobia, along with others who had been successfully treated.

The phobia clinics at St. Luke's–Roosevelt Hospital Center, Long Island Jewish Medical Center, and White Plains Hospital Medical Center all offer individual and group therapy that includes in vivo exercises. How successful are these programs? Natalie Schor estimates that 80 percent of St. Luke's clinic patients have improved by the time they've completed the treatment program; Long Island Jewish's 1979 study of 214 clinic patients showed that 80 percent had significantly improved after 26 weeks of treatment; at White Plains, a study of 308 patients four years after the eight-week treatment showed that 93.8 percent had improved. (These figures include all patients who are treated at the clinic; there are no figures on socially phobic patients exclusively.)

The program at New York Hospital's Anxiety Disorders Unit consists of individual therapy, medication, or both. Some 80 percent of the socially phobic patients have improved by the end of the six-month program, director Katherine Shear estimates.

Drug therapy. Columbia-Presbyterian's Anxiety Disorders Clinic, which began treating social phobics with drugs in 1983, reports a success rate of up to 70 percent, depending on the drug the patient takes. "We believe that social phobia has a biochemical component," says Dr. Liebowitz. "This is what causes the actual symptoms."

Medication not only can relieve the physical symptoms of social phobia but can offer other—less immediate—benefits. Anything that reduces the symptoms that play such a critical role in perpetuating social anxiety will help break the self-destructive cycle. "Patients who do well on medication are able to face situations that previously caused them intense fear. As a result, many develop confidence and learn new social behaviors and skills," Dr. Liebowitz says. Once the patient has discovered that he or she *does* have the capacity to feel comfortable socially, the positive response may continue even after medication has stopped.

Treatment at the Columbia-Presbyterian clinic is free because patients are participating in a research project. (All the other clinics charge on a sliding scale for treat-

Our Stars
Perform
All Night.

nent unrelated to research.) The drugs beng tested are atenolol, a beta blocker usually used to treat hypertension, and phenelzine, an MAO inhibitor usually used to treat depression. For years, the drugs have been prescribed for conditions similar to social phobia—panic disorder or fear of public speaking, for example.

Patients are assigned to take atenolol, phenelzine, or a placebo. The study lasts up to 25 weeks. If the patient hasn't improved after the first eight or nine weeks, he is switched to another medication. So far, phenelzine has been shown to be the most effective, with 70 percent of those taking it showing marked improvement after the first eight weeks, compared with 25 percent of the patients on either atenolol or a placebo. ("When people are in pain, a certain percentage of them will respond to a placebo," explains a staff psychiatrist at the clinic. "Their desire to get better calls upon the brain's own potential to make this occur.")

To avoid dangers associated with either atenolol or phenelzine, patients must be vigilant about taking their pulse daily and adhering to a restricted diet.

Patients may withdraw from the study at any time, and psychiatric care is provided—at no charge for up to six months after the patient's participation in the study—to any patient who desires it, whether or not he has completed the entire trial.

MICHAEL ODELL, A 21-year-old college student, describes his life before drug treatment as a nightmare. In the tenth grade, he had such an intense fear of being around people that he stopped going to school. He would walk out his front door, sneak back in through the back door, and spend all day in his closet. By the time he started treatment at the Columbia-Presbyterian Anxiety Disorders Clinic the summer before he entered college, he was skeptical. "In the past few years, I had seen half a dozen different kinds of therapists," he says. "None offered any real relief."

The medication was slow to take effect, but it did. Gradually, Michael stopped withdrawing from people. Six months into his treatment, he got a part-time job and a driver's license, two things his phobia had blocked him from doing. For the first time in years, he felt comfortable enough to laugh with people. His social life started to improve.

Michael has been off medication for more than a year now. He doesn't mind having his real name used in an article, he says, because "it reinforces all the progress I've made. I've learned new social behaviors.

"I'm still not 100 percent comfortable around people," says Michael, "but now it's ordinary shyness. I'm no longer ruled by anxiety and fear." —E.R.

TREATMENT CENTERS

Anxiety Disorders Unit, Payne Whitney Clinic, **New York Hospital–Cornell Medical Center,** 525 East 68th Street (472-4862).

Anxiety Disorders Clinic, New York State Psychiatric Institute, **Columbia-Presbyterian Medical Center,** 722 West 168th Street (960-2367).

Phobia and Anxiety Disorders Program, **St. Luke's–Roosevelt Hospital Center,** 36 West 60th Street (554-7172).

Phobia Clinic, **Long Island Jewish Medical Center, Hillside Hospital Division,** 76th Avenue and 266th Street, Glen Oaks, Queens (718-470-8120).

Phobia Clinic, **White Plains Hospital Medical Center,** Davis Avenue at East Post Road, White Plains, New York (914-681-1038). ■

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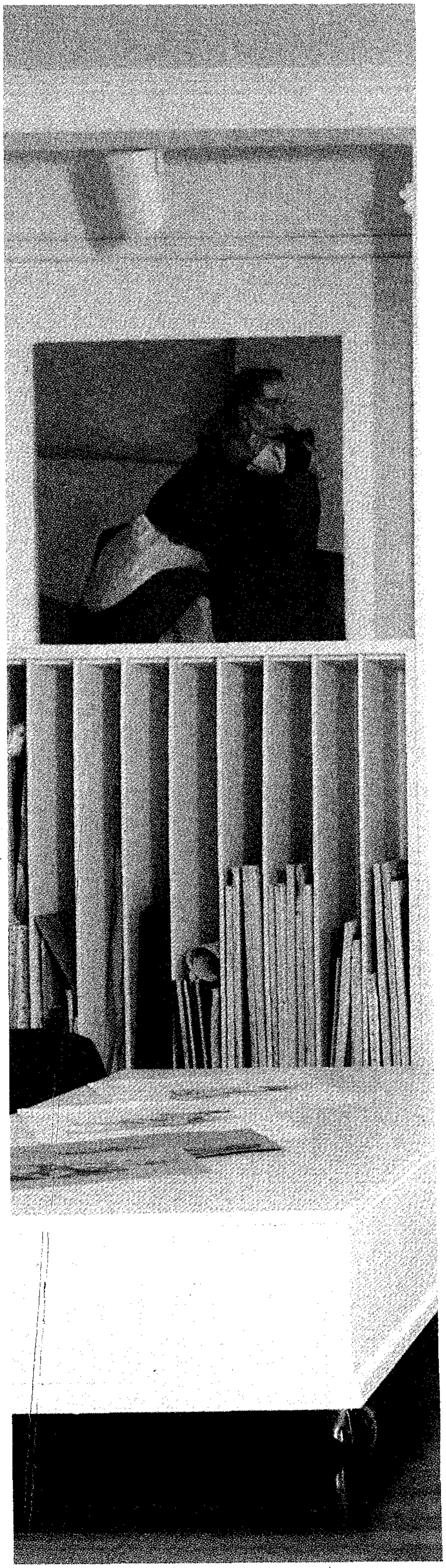
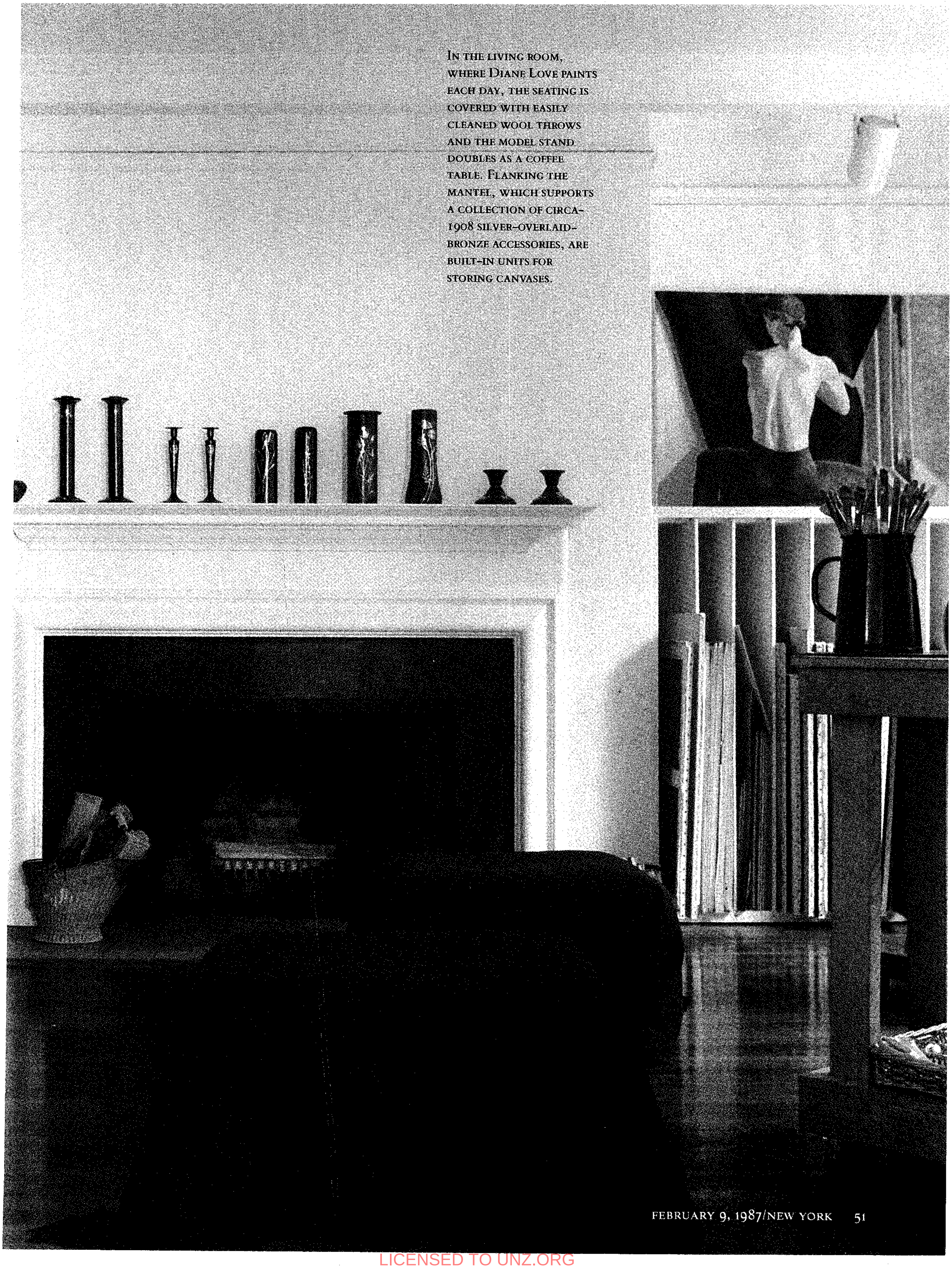
DESIGN
BY
MARILYN BETHANY

LOVE AT FIRST SIGHT

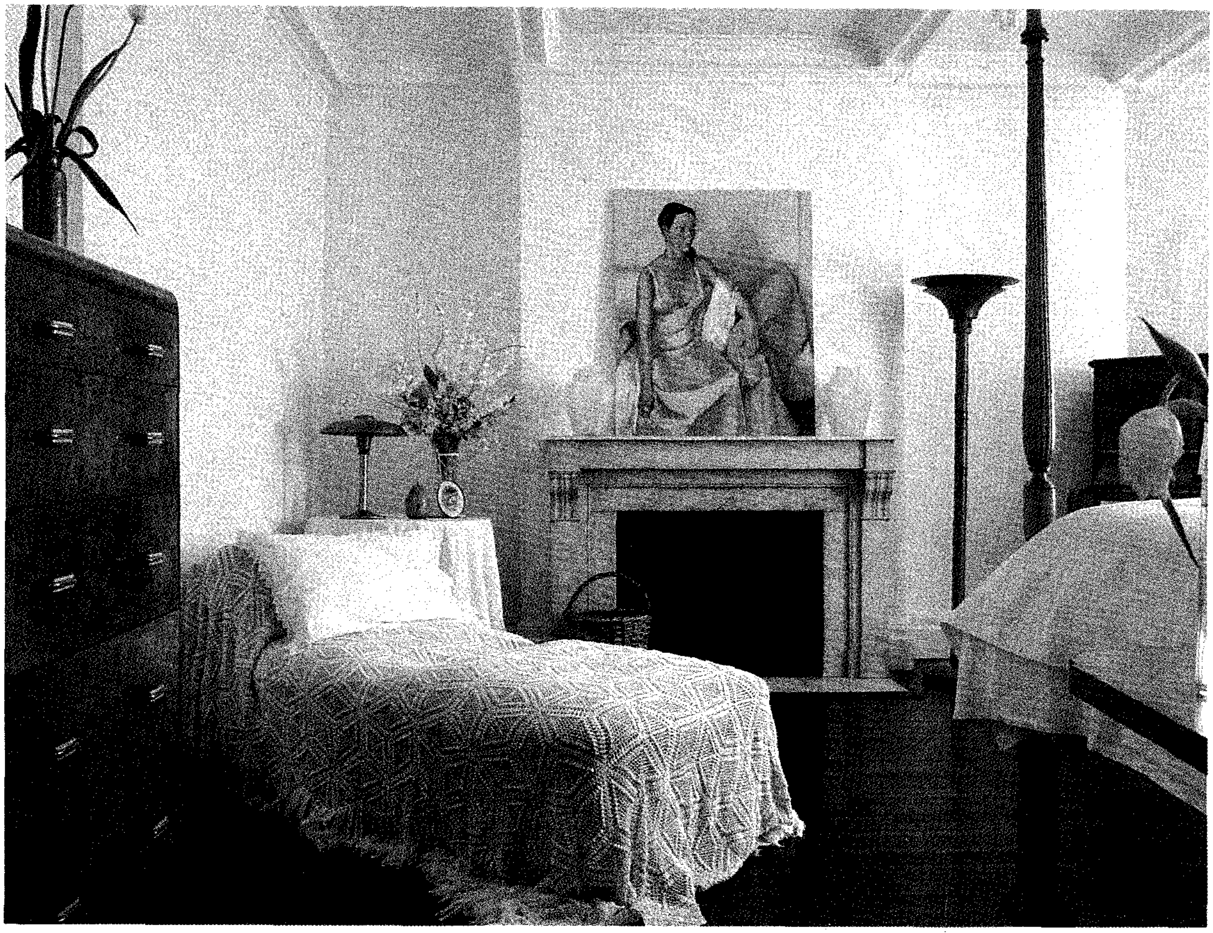
IT WAS PERFECT: airy, loftlike rooms (but with a doorman and on the Upper East Side), the expansive, north-facing windows that artists covet. Even the building's vintage—1907—was on the mark. "That's my moment aesthetically," says Diane Love, who for seventeen years dealt in the decorative arts of that period, along with accessories of her own design, at her Madison Avenue shop. Last year, she closed the business "to begin painting seriously," and looked for an apartment where she could work. Though this one was crammed to the ceiling with decidedly un–Diane Love stuff, "the minute I walked through the door, I knew this was it," she says. "I also knew exactly what I was going to do with it, down to the last detail." And she did it in just one month.

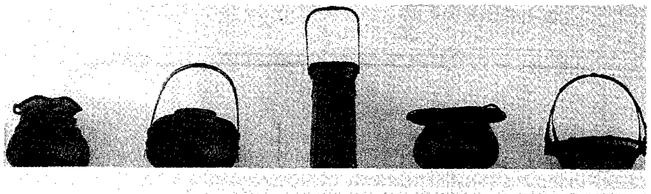
PHOTOGRAPHED BY
OBERTO GILI





In the living room, where Diane Love paints each day, the seating is covered with easily cleaned wool throws and the model stand doubles as a coffee table. Flanking the mantel, which supports a collection of circa-1908 silver-overlaid-bronze accessories, are built-in units for storing canvases.

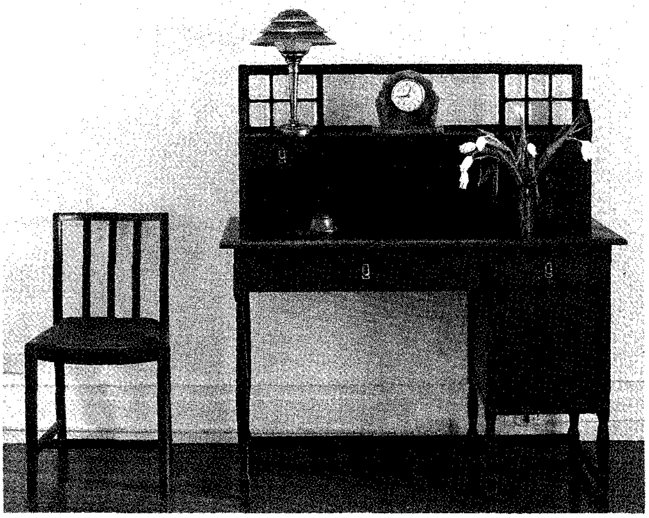


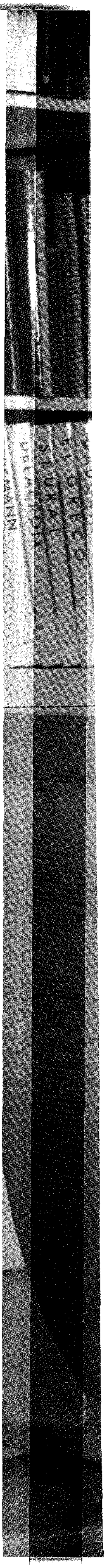


DESIGN

In the foyer (left), cultures coalesce: Turn-of-the-century Japanese *ikebana* baskets share subtle affinities with a Viennese Jugendstil desk and an English Art Deco chair. Love carries the cross-cultural theme into the bedroom (above), but in softer, honey tones.

In the living room (right), a muscular French Art Deco desk is well matched with the strong American chair, circa 1908. The iron-and-frosted-glass lamp is also French. ■





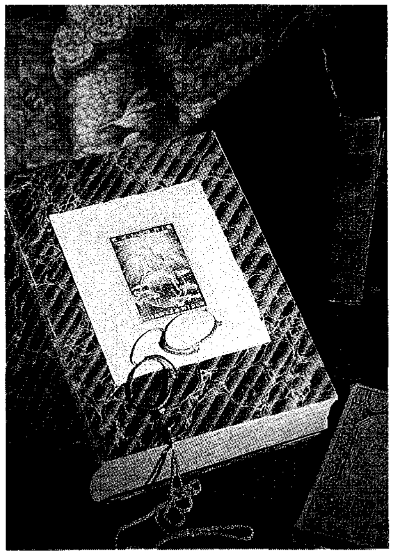
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Page of Enlightenment

A whole room devoted to books was the norm in many of our ancestors' households—beginning in the seventeenth century, anyone with even the slightest pretension to a "library" had personally imprinted bookplates. But in our age of disposable books—or coffee-table varieties that never stray from their appointed spot—bookplates are as outmoded as the Edsel. Like that artifact of the fifties, they're now a hot collectible. Often the work of such top artists and illustrators as Albrecht Dürer, Hans Holbein, Alphonse Mucha, Oskar Kokoschka, Rockwell Kent, and the like, they're still surprisingly affordable. The New York Bound Bookshop has more than 1,000—from as early as the 1700s to as recent a decade as the sixties ($5 to $250).
NEW YORK BOUND BOOKSHOP/*43 West 54th Street/Fourth floor/245-8503*



A Slew of Her Favorite Things

"I see it as a mini-department store," says Michelle Nicole Wesley, "a place where shoppers can find anything and everything they need." In her tiny, 500-square-foot space, there *is* a lingerie department, a sportswear and a dress one (including evening versions), china and linen ones, a men's section, another for hats, even areas for jewelry and toys, not to mention body lotions and shampoos. And in each department, there's a carefully edited selection of seductive things. Most are Wesley's own designs—she's been creating under- and outer clothing for eight years (following careers as a D.J., a model, and a greeting-card-maker). Right now, everything in her shop—which gets points just for being beautiful—is black, white, and the palest of pinks. But each season will bring its own blush of delicious colors: lavenders for spring, followed by butter, mint, peach, and celadon. (Clothing, from $7 for a bikini pant to $230 for a duster; linens, from $15 for a place mat to $150 for a hand-embroidered sheet-and-pillow-sham set; jewelry, $20 to $150.)
MICHELLE NICOLE WESLEY/*126 Prince Street/334-1313*

Photographs by Jeff McNamara (book: New York Bound Bookshop; pince-nez: Zelda).

You Can Take It With You

Gosh, but meat loaf's a great invention—delicious when hot (with a side of mash), good served cold on fresh bread. And meat loaf's so chic to eat. It's part of the great American homespun-meal movement. This meat loaf, available for takeout at Cafe Mortimer, is made from Bill Blass's personal recipe and reheats so well. And Mortimer's has *maah*-velous chicken hash to go. This is no ordinary hash, but lots of tiny cubes of white meat in a creamy sauce, perfect for the luxurious lunch. Sprinkle grated cheese on top, glaze under the broiler, and enjoy. (Both meat loaf and chicken hash serve ten and cost $35.) All takeout here comes in silver-foil containers or in Mortimer's white ceramic casseroles (deposit necessary). One day's notice is required for all dishes; for weekend orders, call by Thursday. **—Barbara Costikyan**

CAFE MORTIMER/*155 East 75th Street/517-6400*

She Can Work It Out

A new mother wants to spend time with her baby—not cooking, cleaning, running to the drugstore, or walking the dog. Recognizing that, David Eason, who has reorganized scores of Manhattan closets and (with his Dirtbursters staff) scrubbed countless floors and sinks, recently turned his energies to motherhood. His newborn Homemaker Service helps moms cope with all the bothersome details—the vacuuming, beds, bathrooms, errands, even meals and the dog. Indeed, the homemaker will tackle *anything*—except the baby. After an initial interview to work out the specifics, a good fairy (here, Cathy Aveni) will come for as little as two hours, one day a week, to as long as eight hours a day, every day (from $12 to $14 an hour).

THE HOMEMAKER SERVICE/*The Dirtbursters of Closets & Spaces/242-2071*

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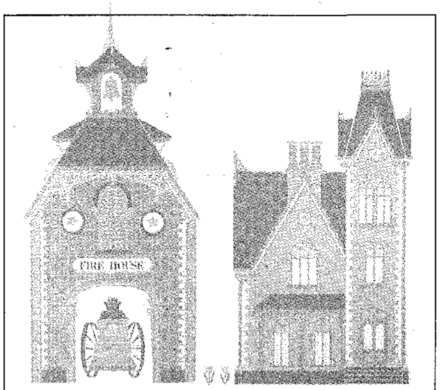
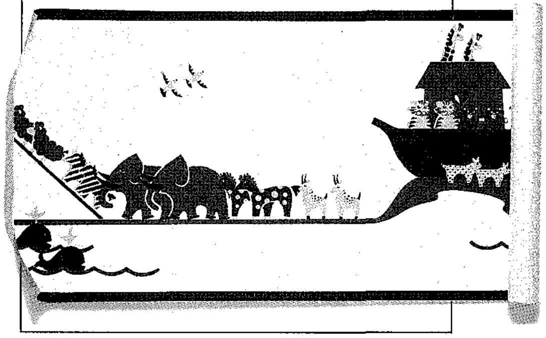


Wall Things Considered

Finding wallpaper for a child's room is easy; finding a mural is not—unless, of course, your best friend paints. Now Wallcapers is here to help. This new company eliminates the search (or the angst attached to a friend's endeavors) with six charming murals on ten-foot-tall, 27-inch-wide panels ($160 to $270). There's the sophisticated Victoria, with scenes of a Victorian village; the exuberant On Track (a train filled with toys); the educational Add-Ups (counting figures from one to ten); and three others, plus seven mix-or-match borders, including Noah's Ark ($4.99 to $9.99 a yard), and coordinated wallpapers as well ($22.99 to $29.99 a roll). Each comes in primary colors or pastels, some even in very grown-up shades of gray.

JANOVIC PLAZA/*1150 Third Avenue, at 67th Street/772-1400/And all locations*

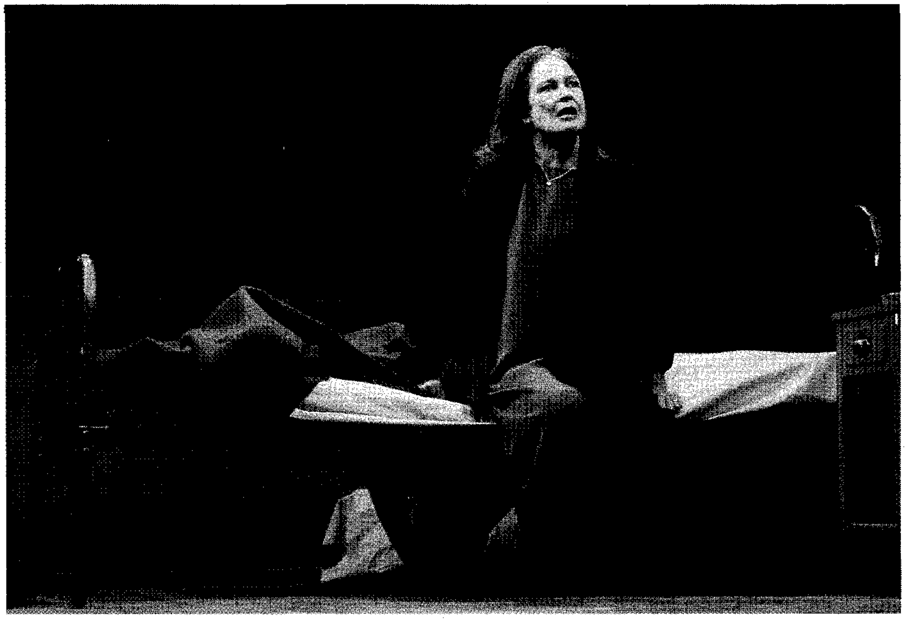


Photographs: top, Rita Maas; left, John S. Abbott; top and bottom right, Steve Lesnick.

Theater/John Simon

DUET FOR ONE

"...In *My Gene,* the actress is handed a jumble of data and quotations, but she kneads, cossets, whips it all into shape..."



MEMORIES OF A MARRIAGE: *Colleen Dewhurst as Carlotta in Barbara Gelb's monodrama.*

THERE IS NO WAY A MONODRAMA IN which Carlotta Monterey, Eugene O'Neill's third wife, reflects about her past with her third husband, the great playwright, could be without interest. Surviving him by seventeen years, and here, at 80, of unstable mind, hospitalized and dying, Carlotta reminisces throughout Barbara Gelb's **My Gene,** except when she does a monologue or two from her husband's late plays. Sometimes this Carlotta, like the real one, believes herself haunted by Gene and converses with him, sometimes she unburdens herself to an invisible doctor, sometimes she just soliloquizes away in a hospital room she does not recognize and is frightened by. From death's door, she turns back for a last look at her—to put it mildly—troubled marriage: the spurts of euphoria, the intervals of peace, and much, much horror. That quarter century of anguished searching for a true home and happiness can easily fill a 90-odd-minute play with incidents, ragingly contradictory emotions, and incontestable gossip value.

Tempestuous marriages are one of the staples of modern theater. Until the final decades of the last century, they were the stuff of comedy. Then, thanks largely to Ibsen and Strindberg (the latter one of O'Neill's idols), they became material for drama, indeed tragedy. Where would half of our dramas—especially American ones, in which the other great subject, politics, never really caught on—be without terrible unions and their hapless offspring? So the story of Gene and Carlotta readily ensconces itself in that line of plays that stretches from *The Father* and *The Dance of Death,* through Wedekind and the expressionists, to such things as *Cat on a Hot Tin Roof,* much of Albee and some of Lanford Wilson, and on and on. And you can read the divorce statistics to see how life imitates art.

Certainly the early years of Eugene O'Neill, as you can follow them in Louis Sheaffer's and (less reliably) Arthur and Barbara Gelb's biographies, were the perfect breeding ground for the neurotic marriage of the guilt-ridden genius and the dazzling, volatile ex-actress who took as good care of him as she could, considering how much caring *she* needed and wasn't getting in return. O'Neill's curses were the full appanage of a lace-curtain, Irish-Catholic childhood, complete with a matinee idol-cum-miser father and a mother driven to drugs by him, a whoring and alcoholic ne'er-do-well of an older brother, and one's own tuberculosis aggravated by a father's stinginess about proper medical care. Later, Eugene was to feel guilty also about his mother's drug addiction (presumably induced by the morphine prescribed by a cheap doctor after Eugene's difficult birth) and about sex, to which his brother prematurely introduced him via whores and which, deep down, always struck him as unclean. And these guilts were, of course, all dumped on Carlotta.

About Carlotta's own childhood and early problems we know much less. Even her real name is disputed: Hazel Tharsing, according to Sheaffer; Taasinge, according to the Gelbs. She was, we learn from Nicholas Joy, the most nervous actress he ever played with, who did "a smart thing when she retired from the stage." But her last marriage was to satisfy amply all her histrionic needs, as did her widowhood, during which she was embroiled in lawsuits and controversies over the publication and performances of O'Neill's last plays, the rights to which were as contestable as the author's wishes were unclear. Mrs. Gelb had a rich field to mine, and mine it she did.

As a literary history lesson, as a celebrity gossip column, as an illustrated account of how, despite money and fame (and even because of them) a family—for there were children involved—can suffer, *My Gene* works handily enough. And, given today's difficult marriages and disturbed families, who doesn't derive honest solace or wicked self-justification from the O'Neill circus and gladiatorial games? Nothing plays better than love-hate, spouses driven to the verge of madness and beyond, questionable institutionalization, a great artist prevented by an incurable tremor from writing, the only thing that kept him alive. If ever there was an *objet trouvé,* a Duchampian ready-made for drama, this marriage is it.

But why turn it into that by now hoary cliché, a monodrama? Because it is easier to give only one side of the story; because the underdog, alone on the stage, ipso facto arouses sympathy; because this is the age of feminism and, besides, Eugene already had *his* say in his plays; and, mostly, because there are always famous aging actresses in search of a surefire vehicle they can take inexpensively on the road, to college campuses and women's clubs, and with which their posthumous ame can be identified. *My Gene* allows Carlotta to rattle back and forth between 40 and 80 with all the intermediary stops, to run the emotional gamut from solicitous helpmeet to raging harpy, to deliver meaty monologues from the best O'Neill plays, and even to indulge in a frivolous dance to a player-piano accompaniment, something the audience always goes ape over when it is done by a celebrated dramatic actress of a certain age—sort of like pictures of royalty eating a burger.

And Colleen Dewhurst does it all, with restrained intensity and bouncy good humor. Sure, she is no famous beauty like Carlotta (though the pictures show me a woman more striking than beautiful) and her voice is a cracked instrument, more touching than enticing. But no matter—and never mind that Mrs. Gelb provides no insight, analysis, or new perspective, so that the actress is handed mostly a jumble of data and quotations, including such improbable mnemonic feats as the labeling of events with their exact year, month, day, and hour—Miss Dewhurst kneads, cossets, whips it all into coherence and shape. She uses minimal trickery, does not go tremulously actressy, and picks a steadfast, purposeful way through a maze of pitfalls.

In all this, she is soundly abetted by André Ernotte's direction, which keeps devising absorbing stage movement and credible stage business, and allows the actress to deploy her resources economically yet variously. William Barclay's set—a somewhat skeletal hospital room encircled by a seaside repertoire of sand, wood, rocks, and reeds—is unencumberingly functional; Phil Monat's lighting (save one projection that looks like a comet's tail) is moody without excess; Muriel Stockdale's costumes are minimal but sufficient. *My Gene* is not memorable theater but, thanks to the O'Neills' tribulations, both Eugene's and Carlotta's gift of expression, and Miss Dewhurst's unaffectedly incisive humanity, a thoroughly worthwhile experience.

THE GUGGENHEIM MUSEUM, WITH AUSTRIAN as well as American money, mounted an originally Viennese production recast with American actors (amateurs, I hope) of Oskar Kokoschka's 1907 playlet, **Murderer, Hope of Women.** This is not Kokoschka's best writing—although even that is inferior to the drama and fiction of his fellow expressionist Ernst Barlach—and is, in fact, a 21-year-old's fantasy of a Wedekindian *Kraftmensch* (O.K. himself) exercising sadistically seductive powers over women. Ineptly translated by Michael Gabrieli and Michael Egger, and asininely staged by Peter Ily Huemer, the production was also visually garish and musically grating. The acting was pitiful posturing that ended up in the orchestra pit, though it was the pits all along. ■

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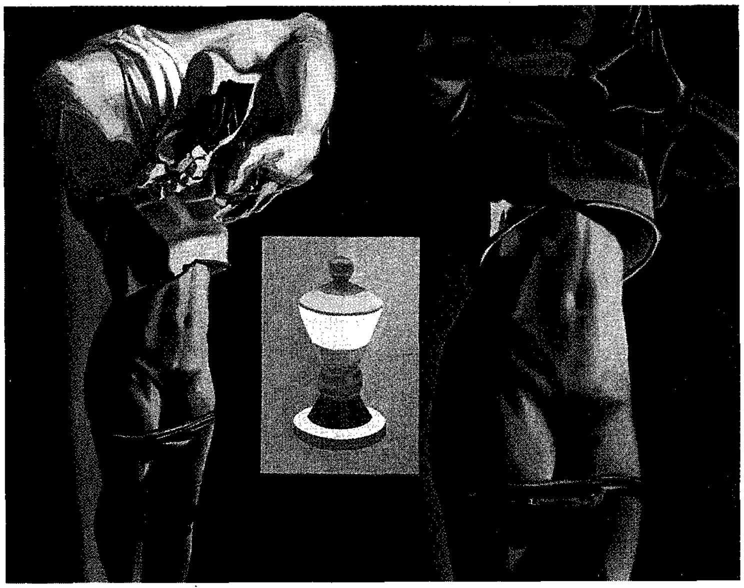
Art/Kay Larson

THE BIG TEASE

"...David Salle has all the answers, but are the questions worth much? Can an artist pull good art out of nihilism?..."

HALF A DOZEN YEARS AFTER HE ARRIVED on the scene, **David Salle,** 34, has perfected the look of a major painter. But even after several trips to the Whitney, where his first American museum retrospective is installed, I still wonder whether he has the substance of one. His act of genius was to create an art of feints and borrowings, the brittleness and emptiness of which have come to represent postmodern anomie. In turn, his fans have anointed him their spokesman. Against all protests that his work is itself brittle and empty, or awkward and callow, he can raise the answer: I merely illuminate my age.



PULL DOWN, VANITY: *Salle's* Géricault's Arm.

Courtesy Mary Boone Gallery.

But Salle deserves some credit. In spite of what a friend of mine called the "high hype and ballyhoo" that accompanied his debut, he hasn't blown a tire and gone wobbling off down the highway like his onetime friend Julian Schnabel. The Whitney show, an expanded version of the one that opened at the Institute of Contemporary Art (ICA) in Philadelphia, is proof enough that Salle has perfected his bleak and irritable vision. He's now a tougher, better, more unpredictable painter. The tougher he becomes, the more savage is his critique of the media; he seems less a victim than a visionary. Yet I can't shake some serious reservations.

The rationale behind Salle's art is "appropriation," that buzzword of the eighties: To address the numbing effects of endless media bombardment, images are lifted wholesale out of the vast warehouses of modern culture—in Salle's case, from television and film, photography, pornography, and art history. Every image in his paintings seems vaguely familiar, even when it ought not to be. Meaning is implied, but then withdrawn, or never actually created—a deliberate tease, comparable to the titillations of advertising.

Take *Blue Paper,* which throws together an eighteenth-century gentleman in a tricornered hat, a pair of nude women flaunting their buttocks at Salle's camera, and a strip of silk-screening reminiscent of one of Warhol's "Disaster" paintings. *Géricault's Arm* includes a pair of women baring pubic hair, a section of arm from a cadaver study by Géricault, and something that looks like a kid's top in Toys "R" Us colors. Elsewhere in the galleries, your eye stops at cannibalized (and typically obscure) references: a fragment from Watteau, a bit of French or Dutch seventeenth-century landscape painting, and, in *Melancholy,* a woman who seems to be Manet's friend Victorine Meurend dressed as a bullfighter, after his famous painting.

There are several opinions about whether these image sandwiches add up to anything. Some people see deep emotional connections, but I think any associations come entirely out of one's own head. Salle has created a vacuum, and everybody rushes to fill it.

The Big Tease is the metaphor of the media age, which promises so much and delivers so little. In Salle's work, no meaning is revealed, but all possibilities are implicated. Into this great void, this black hole of swirling signifiers, Salle's admirers can throw the kitchen sink, plus the entire works of Shakespeare, a few tomes by Baudrillard, a phrase or two from Walter Benjamin, and whatever other associations they might drag down from the peaks of poesy. Hence ICA director Janet Kardon, in the catalogue, writes that Salle's "art, of course, bears no more and no less relationship to everyday speech or common usage than does *Finnegans Wake,*" an "of course" that should send Joyce's ghost into hysterics. Whitney curator Lisa Phillips sets him alongside Picasso, Courbet, Magritte, Picabia, Goya, Caravaggio, Manet, and de Kooning. She also includes James Rosenquist, but forgets some other real exemplars Salle needed first: Jasper Johns, Robert Rauschenberg, and especially Sigmar Polke. The machinery of art history creaks into overdrive, puffing little clouds of hyperbole out the tail pipes.

It's almost too easy to get furious at Salle for the sins of his supporters. At the Whitney, I heard a curator attempting to convince a rapt tour group that van Gogh "appropriated" Millet. Van Gogh *copied* Millet, as anyone who has seen the show at the Metropolitan will readily recognize, but the distinction between those two words is lost amid the knee-jerk Newspeak of the eighties. Van Gogh subordinated himself to a revered elder painter in order to absorb the lessons a master might teach him. An appropriator *subsumes* an earlier painter in an act of aesthetic cannibalism that is meant to signify stasis and desperation. David Salle borrows the backside of Victorine Meurend because more moral authority remains in it (that is, in nineteenth-century art) than in any image he himself can come up with. The media age has stripped all modern images of value through a barrage of reproduction. The most arrogant approach to moral bankruptcy and the failure of the modern imagination is to co-opt them. Victorine Meurend is "appropriated" by Salle to lend his own work a knowing look, to "steal" a bit of Manet's value, and to make a comment about the debasement of value and the impossibility of authentic creation within the media whirlwind.

Salle appropriates everything—not just images and rationales but methodology. After he borrows an image, he often projects it onto canvas and traces its outline. He can't trace very well, and the results are often off-puttingly crude, but never mind. He cancels the image's authentic (original) existence by metastasizing it in the projector lens. By tracing, he also rids himself of the need to find his own style of handwork. The Great Appropriator must have no style; he is merely a vehicle for the rearrangement of images, a kind of auteurish director who splices from the collective eye of his cameramen. I continue to balk at Salle's awkward drawing. But there is a comeback even to that: To appropriate too well is to aim toward greatness, a forbidden ambition, for what appropriator can rise above his sources without destroying their moral authority?

Salle has all the answers, but are the questions themselves worth much? Can an artist pull good art out of nihilism? Yes—sometimes. Salle's early work leaned intolerably hard on the fame (and familiarity) of those first exemplars. Lately, his bold moves send a spark of life into the Frankensteinian amalgam. Free from the need to create meaning, he can put anything next to anything—a liberation. A magnificent plywood pegboard forms a frieze across the top of *My Head;* four free-form blobs of green felt are pasted onto a white ground at the left of *The Bigger Credenza.* The shock of the unexpected—in *Géricault's Arm,* it's the sight of two bared pubic triangles in grisaille next to a full-color slice of cadaver flesh—rivets your attention. Suddenly, the parts fuse into enough power to shake its maker out of paralysis. Thus do nihilists become artists.

Salle is one of the two or three most forceful image-makers among those who came of age in the eighties. He is more than a mere appropriator. But he has arrived by being irritating and meretricious. It's no accident that his art is filled with pornography—with spread legs and bared genitals, and women stretching naked limbs in feline poses. This retro social position, so agreeably offensive to feminists and other forward-thinkers, is just another aspect of the tactics of tease. When all images are debased, only the most debased of images will continue to deliver any punch. Salle depends on titillation; it is his leitmotif. Pornography—titillating sex—mimics other kinds of self-canceling stimulation: television, advertising, consumerism, the prepackaged seductions we moderns are heir to. Salle's art taunts but never delivers. He has discovered a brilliant form of packaging. Yes, it's a metaphor, but is it enough? (945 Madison Avenue, at 75th Street; through March 29.) ■

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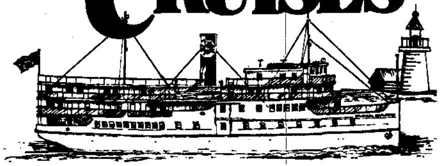

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SECOND COMINGS

"...In 1974, Balanchine's *Variations* seemed to be a nasty joke. Today, its visual impact is so fierce, even trite ideas seem new..."

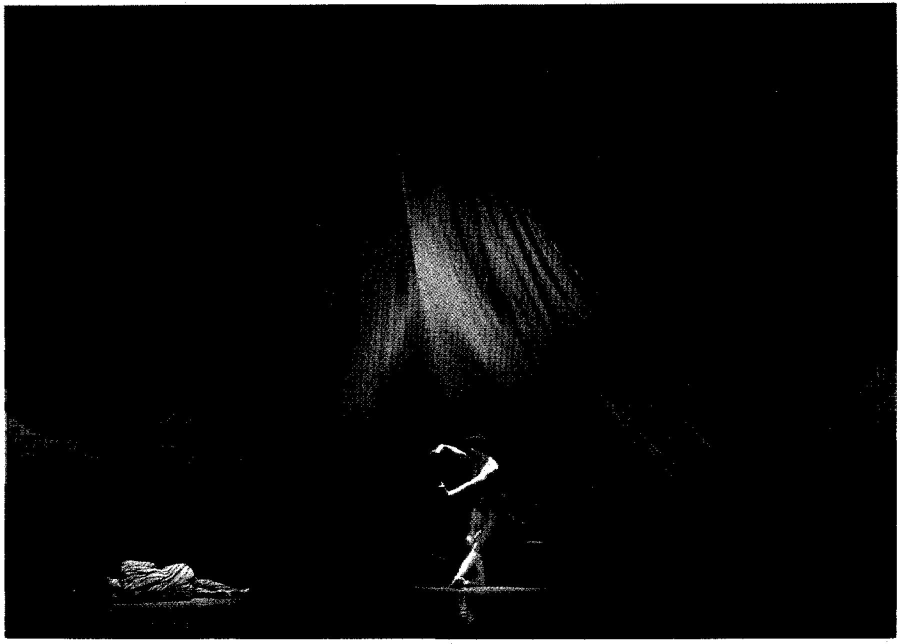
WHEN GEORGE BALANCHINE CHOREOgraphed *Variations pour une porte et un soupir,* to a *musique-concrète* "sonority" (mechanical squeaks, hollow hums, and mournful breathings) by Pierre Henry, it seemed to be a nasty joke, the classical master's way of saying "Any fool can do what you do" to the segment of the dance world that congratulated itself on being avant-garde. Given the prodigious measure of tedium and nonsense produced in the name of "new dance" since, the 1974 Balanchine work, revived this season by the **New York City Ballet,** seems magnificent.

The Door of the title is female, an Art Deco monster in a Louise Brooks wig and a shiny white unitard adorned with massive rhinestones, a translucent black skirt flaring out from the small of her back and stretching to the farthest edges of the stage. Danced by Maria Calegari, she is a *femme fatale,* an implacable goddess, a spider sitting at the center of her web. The Sigh, danced eloquently by Bart Cook, is male, but almost asexual in his pale casing traced with inky streaks, a pathetic worm of a creature who has already lost an unequal battle.

The dance is a duet in which the two barely touch—indeed, hardly move at the same time—until the moment of consummation. The Door, almost rooted to a single spot, makes angular, hieratic gestures with her arms and legs, paces like a quadruped on palms and pointes as her shadow is projected giant-size on a lighted opening between two dark panels. By contrast, her prey is all limp fluency, undulating in backbends until he seems to turn his body inside out, knocking ineffectually at the air with flaccid arms, curling fetuslike and lying prone, exhausted.

Inevitably, the predatory skirt begins to move, rising, falling, and rising again from a series of points on its hem, its black billows engulfing the dark stage like an incoming tide devouring the shore in the dead of night. The Door squats in a birthing position but, in a hideous reversal of nature, seems to suck the man into her until they both disappear into the seething cloth. The parables to be read here—of hapless man and devouring woman, of frustrated artist and unyielding muse—are so obvious as to be laughable. Yet the visual impact of the piece is so fierce, it makes even trite ideas seem stunningly new.

Although both roles in the ballet would seem to be ungrateful ones, Calegari brings a striking glamour to her part, while Bart Cook, who is already going on to ballet-master assignments with the company, uses the occasion to cap a distinguished performing career. Cook has always been a maverick dancer, one whose ability to convey different textures of movement might well have led him into modern rather than classical dance. In this bizarre work, he demonstrates how one can inform movement with such profound physical sensation that acting is not only unnecessary but beside the point.



ART DECO MONSTER: *Cook, Calegari in City Ballet's* Variations pour une sorte et un poupir.

Photograph by Steven Caras.

ANOTHER BALANCHINE RESURRECTION was performed by **Tulsa Ballet Theatre,** which offered the pas de deux from the choreographer's *Mozart Violin Concerto* at Brooklyn College, as a preview of its mounting of the complete work. Created in Buenos Aires in 1942 for the Ballet of the Teatro Colón, the piece had more or less disappeared from view. It was retrieved by Esmeralda Agoglia, who danced in the original production, in collaboration with Roman Jasinski and Moscelyne Larkin, former dancers with the Original Ballet Russe, who now head the Tulsa company. (When the Ballet Russe was stationed in Argentina, back in the forties, Jasinski, who had also danced for Balanchine, filled in for the injured male lead in the piece.) As if to prove further that the ballet world is just one big family, the pas de deux is currently performed by the Jasinskis' son, Roman L., and his wife, Kimberly Smiley.

It is an exquisite duet—grave, deliberate, and serene. The man and woman enter walking, hand in hand, and the dance keeps returning to the idea of acting in tandem, side by side, of sensing rather than seeing one's partner. The dancers' limbs make large, clear statements, as if partitioning a vast space, but with surprising gentleness, which evokes the weighty fluidity a body has walking through water. Even passages with built-in brilliance—for example, a long diagonal for the woman that begins with a slow, turning skip and speeds to a dazzling chain of spins—maintain the mood of quiet dignity.

This being Balanchine-land, the woman is something of an elusive goddess, the man her servant. He kneels beside her, reaching out his hands, at once beseeching and offering reverent support, then leans backward, still kneeling, swooning before his vision of her. For most of the dance, she only filters in and out of his direct line of sight. At one point, she embraces him from behind and he carries her on his back; at another, they promenade with him in the lead, her hand on his shoulder, as if he were her guide through dark territory. In the closing moment, however, they are face to face—she has, in fact, turned her back squarely on the audience to devote her attention to him; grateful and ardent, he buries his head in her neck. It is rare, and charming, to find one of Balanchine's poets getting so immediate a reward from his muse.

This lovely fragment was embedded in a program ludicrous for its vulgarity and incompetence. Called, with considerable chutzpa, Festival of Dance Stars 1987, and drawing contributors from a variety of unrelated sources, it featured the girl-into-pretzel school of choreography, Jorge Lefebre (Ballet Royal de Wallonie) perpetrating the worst indignities. Apart from an excerpt from Peter Anastos's *Footage* danced by the junior Jasinskis—classical material given the bubbling rhythms of Fred and Ginger—the Balanchine duet provided the only civilized imagery in sight.

Karole Armitage, THE LATEST CHOREOGRAPHER to become a darling of the media, made her name with a brash combination of borrowings from classical dance and a punk look and sound. Her concert at the Joyce opened with the 1985 *Watteau Duets,* which embodies that aesthetic. In this succession of pas de deux, Armitage is a woman commanding to the point of terror, most dangerous in her occasional moments of submission. Still, she and her male partner are mutually exploitive, threatening each other not just emotionally but with sheer physical violence. Theirs is a strange and very contemporary love, decked out in Charles Atlas and Pilar Limosner's weird, provocative costumes and spelled out to an ear-shriveling score by David Linton.

Lately, however, Armitage has abandoned punk paraphernalia and proposed herself as the neoclassicist of the post-modern age, a choreographer set to take up where Balanchine left off. From the look of her recent work, her success is unlikely. Her *Hipsters, Flipsters, and Finger Poppin' Daddies,* to accompaniment by Webern, Stravinsky, and a comic monologue, refers specifically to the Balanchine of *Episodes* and *Movements for Piano and Orchestra,* where an avant-garde impression is created through the fragmentation and distortion of classical movement. When Armitage goes after the same effect, with only a superficial

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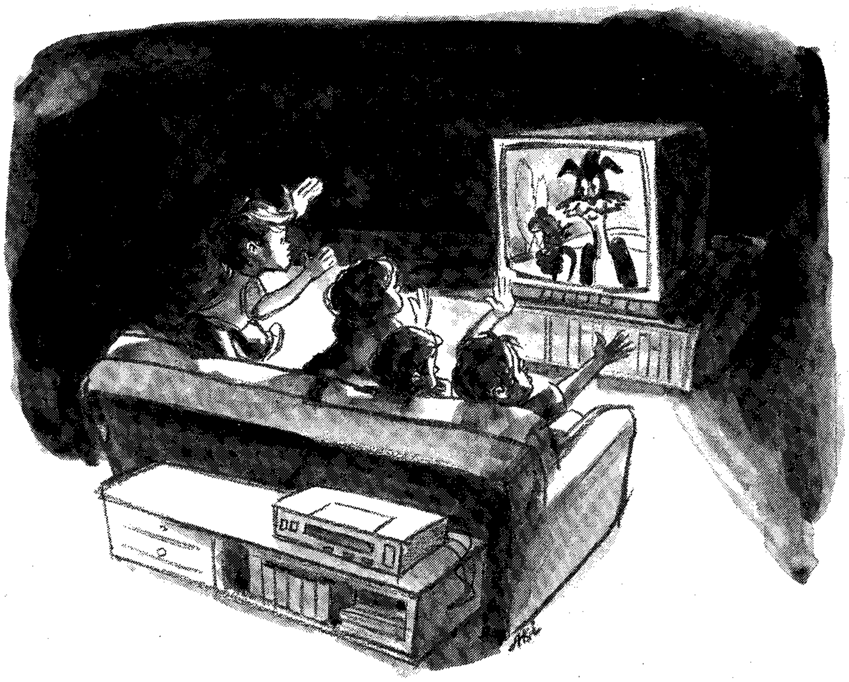

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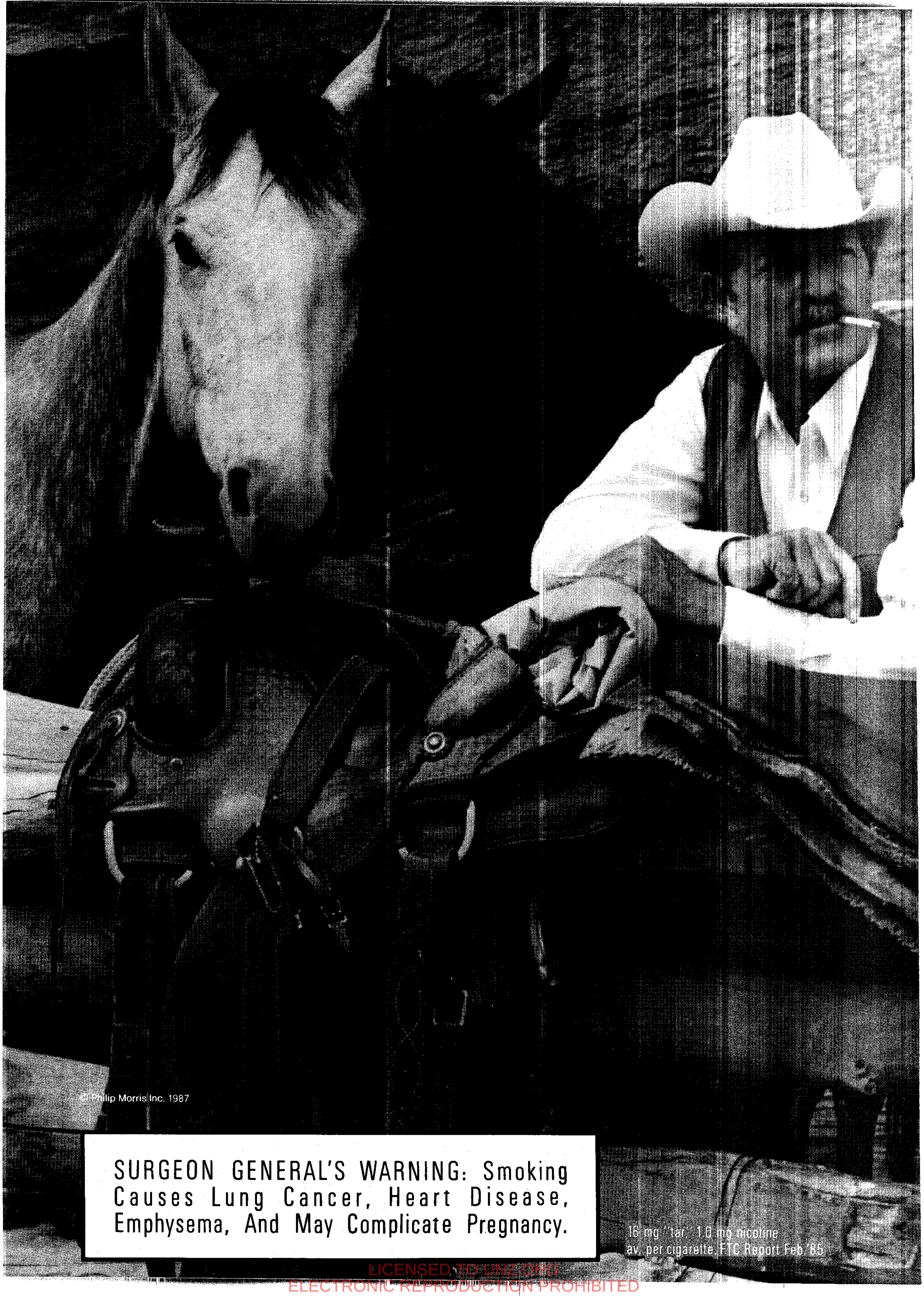

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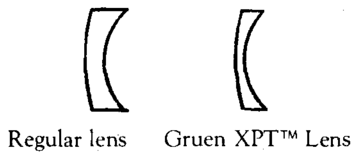

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understanding of the forces at work, the result is a baffling, and essentially dull, discontinuity; she borrows Balanchine's devices, even his mannerisms, but fails to make anything more of them than a catalogue.

Armitage is further hampered by her dancers, apart from guest artists from the City Ballet and American Ballet Theatre. Although she herself has a thrilling extension—she flashes her legs like knife blades—neither she nor anyone else in her company is a distinguished classical dancer. Armitage somewhat conceals this unhappy truth in her own case by her natural elegance and a cultivated air of hauteur. If "attitude" were a substitute for genius, she'd be home free.

MAGUY MARIN'S *Cendrillion,* PRESENTED by the **Lyon Opera Ballet** in its recent City Center engagement, is an unremittingly hideous version of the Cinderella story. It re-creates the familiar characters in this mythic tale of longing and reward as ugly or pathetic dolls come to (half-) life in a macabre dollhouse. The dancers' limbs are stuffed into flesh-colored, padded casings and move in the disjointed manner of rag dolls. Their faces are obliterated by masks modeled on the porcelain-headed dolls of the last century; even when the mask isn't frightful, it is monstrous in its rigidity. To complete the effect, the familiar Prokofiev score is broken by a cacophony of infant cries and babblings—the soundtrack for a nightmare in a toy shop.

It's hard to tell what Marin is up to. Instead of contrasting the repulsive behavior of the heroine's step-relations and the ashen misery of her existence with radiant models of manners and environment—Cinderella's own sweetness and charity, a gracious Prince and his elegant world—Marin deliberately makes everyone and everything unattractive. Cinderella moves like a pathologically introverted adolescent, round-shouldered and knock-kneed, arms folding defensively over her chest. Given an entirely inadequate ball outfit (the magic slippers, encrusted with raspberry sparkles, look like breaded fried chicken thighs) and forced to dance on pointe as a kind of initiation rite, she offers a gross deformation of classical dancing, complete with painful pratfalls.

There are hints that Marin is attempting to bring the story up to date. Cinderella's transportation to the ball is a miniature sports car that Barbie might drive to a rendezvous with Ken; the fairy godmother is a computerized robot of indeterminate sex. Or perhaps the production is just another example of the chichi spectacle the French love to substitute for dancing. Whatever the choreographer's intentions, the results are glum and dull. ■

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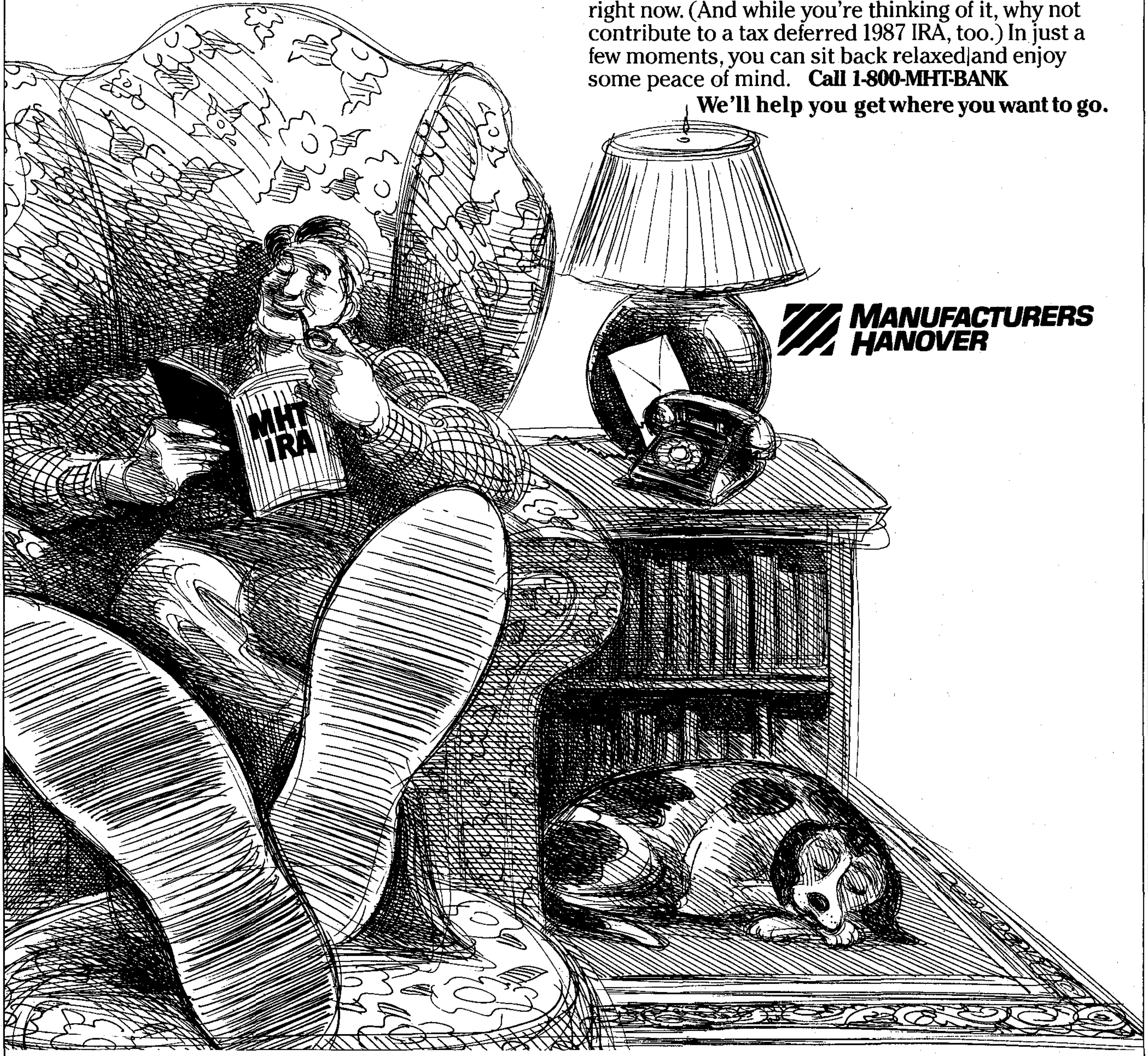

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ONTENTS

e New York Effect 4A
ur Home 4A
orrowing and Spending 8A
aving 8A
vesting 17A
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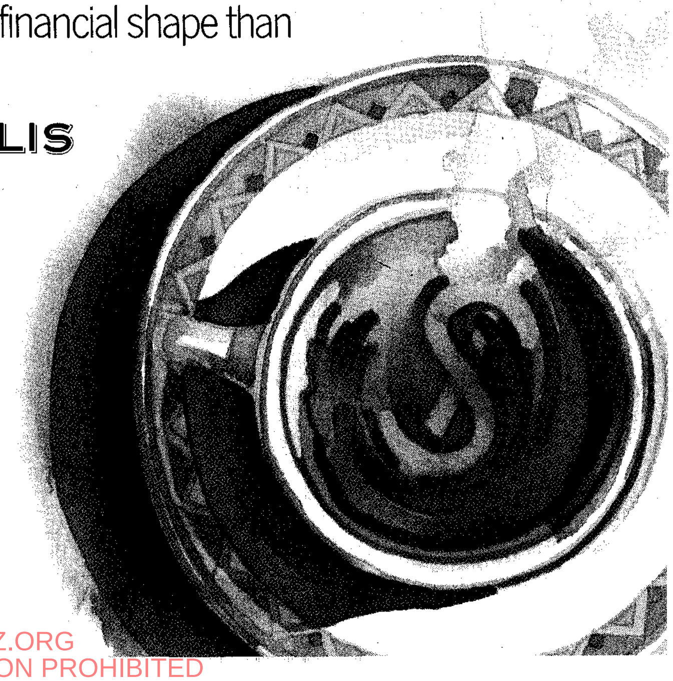
With tax time approaching, the effects of the Tax Reform Act of 1986 will soon be known. Will the new law save you money, or cost you money? Is this an advantageous time to buy a house or apartment? To sell? What are the best avenues for safe investment?

To be sure, the sweeping tax reform that passed Congress last fall has left a wake of speculation and concern—and not entirely without reason. Tax breaks that formerly seemed carved in stone, including deductions for interest payments, sales tax, and even deposits to Individual Retirement Accounts (IRAs), have been eliminated, or restricted. Most tax-sheltered investments have lost at least some of their allure. And a wide range of corporate benefits and savings plans have been adversely affected.

The new rules will indeed color all aspects of your finances—saving, spending, borrowing, and investing. But if you understand them, and respond appropriately, you can sidestep any serious damage, and perhaps even emerge in better financial shape than you were in before.

BY CLINT WILLIS

Clint Willis writes on investment and personal finance for Money *magazine and other publications.*



Tax reform boils down to this trade-off: You will lose many of the breaks that sheltered some of your income from taxes in previous years, but while the government will tax more of your income, it will tax it at a lower rate.

THE NEW YORK EFFECT

The new law will affect New York residents in some special ways. For example, since you can take fewer deductions, a greater portion of your income will be subject to state and federal taxes. Taxpayers living in states with high tax rates, such as New York, will be hurt the most. "The cost of living in New York instead of New Jersey just went up," says Arthur Gordon, a tax partner with the accounting firm Ernst & Whinney.

The loss of the sales-tax deduction hits hardest in places such as New York, where sales-tax rates range as high as 8.25 percent in some areas. And the law also raises the after-tax cost of owning a home—a tough pill to swallow for many residents of New York already hard pressed to find an affordable place in which to live.

The law's changes are dramatic, but they call for a measured response. Late last year, in their haste to take advantage of tax breaks that expired in 1986, some taxpayers may have overreacted. In some cases, their quick response to the law's changes saved them money. For example, an investor who sold a stock for long-term capital gains in 1986 paid only a 20 percent federal tax on his gain. Had he waited until this year, he would have paid the new, higher rate of 28 percent. So, selling made sense—that is, unless the stock's price was due to rise. In that case, our investor would have been better off holding on to the stock, even if that meant paying a higher tax when selling it later.

There is still time to reap benefits from some of the old rules. Many important new provisions will be implemented over the course of several years. For example, credit-card and other consumer interest-rate deductions will not be fully phased out until 1991, so you might want to take advantage of remaining deductions while you can. But don't overly concern yourself with this. It's more important to begin establishing a long-term relationship with the new rules. Over time, you can learn to live within the new law's limits, and to make the most of what is still allowed.

THE BIG TRADE-OFF

Tax reform boils down to this trade-off: You will lose many of the breaks that sheltered some of your income from taxes in previous years, but while the government will tax more of your income, it will tax it at a lower rate. The net effect of the trade-off will vary widely, even among households with similar incomes. Your investment portfolio, borrowing habits, and financial choices will be as significant as the amount of money you earn.

Although many of the old tax breaks have disappeared altogether, the new, lower tax rates will take effect in stages. Under the old law, taxpayers fell into fifteen different tax brackets, ranging as high as 50 percent. This year, there are only five brackets. In effect, joint filers will pay a maximum rate of 38.5 percent on income over $90,000; singles will pay that top rate on income over $54,000.

The full benefits of the lower rates will be realized next year, when for most people there will be only two brackets—15 percent on income up to $29,750 for joint filers ($17,850 for singles), and 28 percent on income above that. However, on every dollar of taxable income in certain ranges—above $71,900, and up to $149,250 for joint filers; above $43,150, and up to $89,560 for singles—you will pay a 5 percent surcharge, bringing your rate to 33 percent. In effect, the convoluted way that the surcharge is applied raises the top tax rate to 33 percent, but maintains the top *effective* rate—the tax you pay as a percentage of your entire income—at 28 percent, even for wealthy taxpayers.

For joint taxpayers falling in the $149,250 to $171,090 income bracket ($89,560 to $100,480 for single filers), there is also a 5 percent surcharge—instituted, however, for a different end result. In this case, the surcharge will, in effect, eliminate some or all of the benefits of the personal exemption, starting in 1988. The surcharge is eliminated on income over $171,090 for joint filers ($100,480 for singles), but so is the personal exemption.

Though the new rules and their effective dates may be beyond your control, important decisions still rest with you. If you take appropriate steps to adjust to the law, you will find that some of the new limits are less restrictive than they seem. And the new law will also affect the economy and the financial markets in ways that could create opportunities for you to make more money from your investments. This guide should help you to spot those opportunities, and to make a smooth transition to the "post-reform" era.

YOUR HOME

New York residents who own a house or apartment can breathe a sigh of relief. You can still deduct mortgage interest for your principal residence, and you can continue to write off your property taxes. However, the deductions will be worth less to you, since your tax rate will be lower. As a result, the after-tax cost of your mortgage and property taxes will go up.

MORTGAGE COSTS

Say you take out a $200,000 mortgage at 9 percent. Your interest payments in the early years of the mortgage will amount to about $18,000 a year. Add $4,500 in property taxes to that, and your total annual deductible payments come to $22,500. Under the old law, if you were in the 50 percent bracket, your after-tax cost would have been $11,250 (.50 x $22,500). But under the new law, if your bracket dropped to 38 percent, your after-tax cost would rise to $13,950 (.62 x $22,500).

The higher cost of carrying a mortgage may make it harder for some people living in New York to trade up to more expensive apartments. A couple in the 50 percent bracket last year could add $50,000 to their debt at a monthly after-tax cost of about $208, assuming they paid 10 percent on their loan. Next year, in the 28 percent bracket, they would be out $300 per month after taxes.

If you plan to trade *down*, the new tax law could hit you equally hard. Say you have owned a two-bedroom co-op in Manhattan for ten years. You bought it for $100,000, but it's worth $250,000 now, so you stand to realize a large capital gain—$150,000—when you sell. As long as you reinvest the profit in a new dwelling that costs at least as much as you received for your co-op, you can defer the tax on the gain. And, anyone 55 or older qualifies for a one-time exclusion that shelters up to $125,000 of profit from capital-gains taxes.

But what if you decide to trade in your old apartment for a less expensive place—perhaps a small home or apartment in a region of the country where real-estate values are substantially lower than in New York—and you do not qualify for the capital-gains exclusion? You will have to pay up to 28 percent on the gain that you do not reinvest. If your new home costs only $100,000, you will pay a capital-gains tax of up to $42,000 (.28 x $150,000). Under the old law, the capital-gains tax would have amounted to a maximum of $30,000 (.20 x $150,000).

THE REAL-ESTATE MARKET

There is some concern that more expensive mortgages and higher capital-gains taxes could weaken the residential real-estate market in New York and the surrounding areas. Already, the wave of new condominium construction in Manhattan has raised fears among some developers that prices will soften in the next two years or so while buyers absorb the new supply of units. Buyers who consider the extra cost of purchasing an apartment under the new tax law may have further incentive to lower their bidding prices. "This has slowed the market somewhat," says Barbara Corcoran, president of The Corcoran Group, a New York-area real-estate marketing firm.

The tax law has already had a dampening effect on apartment sale prices.

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For example, some New York residents made haste to sell their homes before the end of 1986, to pay capital-gains taxes at the old, lower rate. "People who had no plans to reinvest in another home were in a big hurry to sell before year end," says Corcoran. "Some of them lowered their prices by as much as 10 percent."

THE INVESTOR'S EXODUS

Buyers who purchase condominiums or second homes as investments will find that the cost of maintaining such properties has gone up. For one thing, investors who borrow money to buy their properties will be less free to deduct interest payments on their loans. In addition, investors will lose some deductions for depreciation of their properties. In the past, investors could deduct the full value of an apartment over 19 years. Now, that period will be 27½ years. On a $300,000 apartment, that reduces the tax savings from straight-line depreciation from about $15,800 to $10,900 per year.

CO-OP
FOR
SALE

"A year ago, investors made up almost 50 percent of the market for new condominiums," says Corcoran. "Now, most of the investors have left that market, but prices have held their own." Corcoran expects that investors who do continue to buy apartments will stay mainly with low-end properties. Such apartments require smaller debt payments, so investors have a better chance of generating a positive cash flow—that is, an up-front profit without regard to tax savings.

Despite tax reform, some buildings will continue to attract investors. Bernard Spitzer, a New York real-estate developer, sold 164 apartments at The Corinthian during the last six weeks of 1986. About 30 percent of the buyers were investors. "The better buildings will still draw investors," says Spitzer. "But there is no question that the market will be adversely affected. In our case, we would have sold even a larger number of apartments without the new law."

Some developers maintain that tax reform's impact on the local real-estate market will be minimal—and, in any case, temporary. "The investor hasn't left the market," says Jeffrey Glick, executive vice-president of The Glick Organization, a residential-development firm. "The tax benefits of investing in apartments are reduced, but they haven't disappeared. Real estate is one of the few investments that still offers any tax benefit at all. Any decent building that opens up now will make a quick 50 to 100 sales to investors."

William L. Zeckendorf, vice-president of the Zeckendorf Company, a New York–area real-estate-development firm, is also optimistic. "The real reason most investors buy apartments is for long-term profits," he says. "We may lose a few short-term investors because of the new rules, but the long-term investor is still buying. So far, the impact of tax reform on prices has been negligible. The real impact was when Congress was still debating the bill, and no one knew what changes to expect. When the law passed, people came back into the market. The real-estate market is very strong right now in New York."

SECOND HOMES

Even if you don't think of yourself as a real-estate investor, the rules could affect you if you own a vacation home. If you use your second home only for your own pleasure and convenience, you can write off the interest payments and property taxes against your income from other sources—just as you can with your primary dwelling. However, if you rent out a second home or apartment for more than two weeks of the year, your deductions might be limited.

The rules are complex: You can still deduct your expenses against the rental income and against income from passive real-estate investments, such as those carried on in limited partnerships. (An investment is passive if you do not take an active part in managing it.) In addition, if your expenses exceed the income from the house, you may be able to deduct up to $25,000 of losses against your salary and other income.

But that $25,000 deduction is allowed only if you own at least 10 percent of the property and help manage it, and your income is less than $100,000. For every dollar by which your total income exceeds $100,000, you lose 50 cents worth of the deduction. There is a grace period, of sorts, on this rule. This year, you can still deduct 65 percent of the losses targeted by the new restrictions; that percentage declines each year until 1991, when it dwindles to zero.

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Retirement plans are one of the last ways to shelter income from taxes effectively. Under the circumstances, it's essential to find ways to use them. Even if you are still in your twenties or thirties, the new regulations governing retirement savings deserve your attention.

THE LONG RUN

Eventually, tax reform could boost real-estate values in New York City by reducing the incentive for developers to construct new buildings. "The new depreciation rules will have a very real effect on cash flow to developers," says Bernard Spitzer. "And lower interest-rate deductions will make their cost of carrying a loan higher. That means fewer buildings will go up." If fewer buildings are constructed, buyers and renters can expect to pay more to live in the next generation of housing.

BORROWING AND SPENDING

Due to the present low rate of inflation, prices for many consumer goods will probably continue to rise slowly, if at all. But the after-tax cost of such goods will take a sizable jump. Consumer interest—payments on credit cards, car loans, insurance policies, and the like—is only 65 percent deductible this year. Next year, the deduction falls to 40 percent. After that, it dwindles by half each year until 1991, when it disappears altogether.

THE BORROWER'S BOTTOM LINE

Let's say you paid $20,000 for a car last year, and your yearly interest payment was $2,000. If you were in the 50 percent bracket under the old rules, and interest payments were 100 percent deductible, your $2,000 payment would cost you $1,000.

This year, you can only deduct 65 percent of your interest payments, or $1,300. What's more, that deduction is worth less to you because you are in a lower tax bracket. For example, if you are in the 38 percent bracket, you save only $494 (.38 x $1,300). So your interest payments on the car cost you $1,506 ($2,000 minus $494) after taxes.

Next year, when the top rate declines to 28 percent, and interest payments are only 40 percent deductible, your $2,000 in interest will cost you $1,776. And by 1991, when the interest deduction is completely phased out, your $2,000 in interest will cost you—that's right—$2,000.

Likewise, if you borrowed money to make investments last year, you could deduct the interest up to the amount of your investment income, plus $10,000. But the $10,000 deduction is also on its way out, beginning this year.

SALES-TAX CHANGES

If you need even further incentive to curb your spending, the new tax law offers it. You can no longer deduct state and local sales tax from your taxable income. Your sales tax on that $20,000 car is $1,600 (.08 x $20,000), or thereabouts, depending on the tax rate in your area. Last year, if you were in the 50 percent bracket, the after-tax cost of the sales tax would have amounted to $800. But the sales tax on such a purchase is no longer deductible beginning this year. As of now, you are out the full $1,600.

The obvious response to all of this is simply to spend less, at least when spending requires you to borrow. That's all the more true if you pay high rates on a loan, such as on a credit-card balance. Without the full deduction, credit-card interest rates, which can run as high as 18 percent, can be ruinous. (It's also advisable, therefore, to shop around carefully for cards with lower interest rates.)

In fact, it will probably make sense to pay off some loans—if you can afford to. If you are short on ready cash, take advantage of the deductibility of interest on loans for first and second homes, one of the few remaining interest deductions under tax reform. You can borrow against your home, deduct the interest, and use the money to pay loans for which interest is no longer deductible.

HOME-LOAN RESTRICTIONS

The new law does set some restrictions on how much you can borrow against your home, however, and New York residents will feel those limits as much as anyone. Under the old law, you could take a second mortgage or home-equity loan against the appraised value of your house, and deduct the interest. But now you can only deduct interest on loans that equal an amount no greater than the price you paid for your home plus the cost of any improvements you've made—unless the loan was made before August 16, 1986.

Say you paid $120,000 for an apartment in 1980, and made renovations costing $30,000. That apartment has now been appraised at $300,000—twice your investment. Before, you could borrow about $250,000 (banks generally will lend no more than 85 percent of a home's value), and deduct the interest each year. At 10 percent, the loan only cost you $12,500 after taxes, assuming you were in the 50 percent bracket.

Now, you can deduct interest on a loan up to only $150,000—the original cost of the apartment plus your improvements. To add injury to injury, your deduction is worth less because of your lower tax bracket.

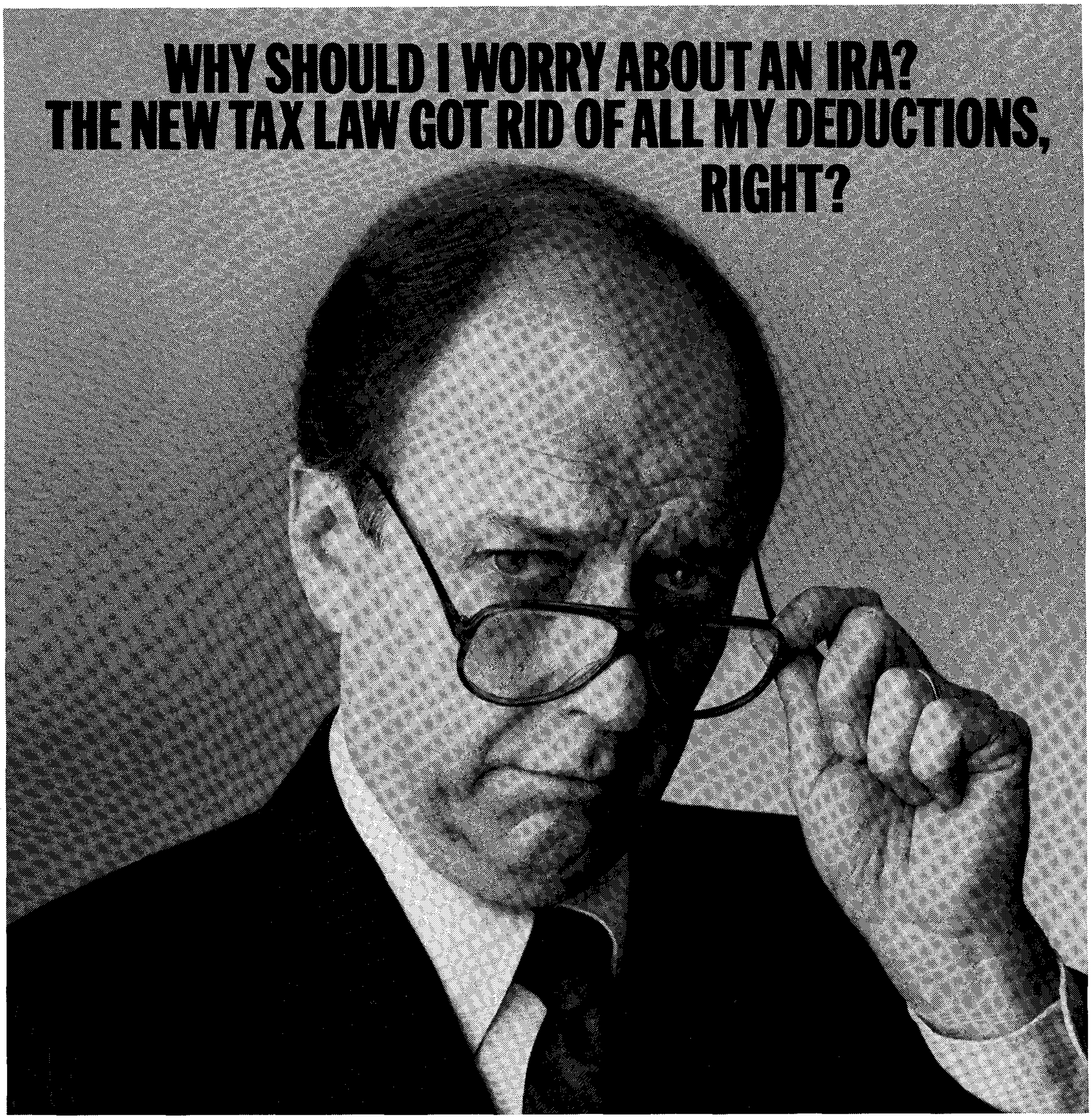
There is an important exception to the home-loan restriction. You can deduct interest on a home loan that exceeds the new limits if you use the proceeds for educational expenses or to cover tax-deductible medical costs—those that exceed 7 percent of your income (up from 5 percent last year).

SAVING

Saving for retirement and other goals may prove to be somewhat more difficult from now on. Because interest rates are lower and retirement accounts offer fewer tax benefits, you will need to set aside more money to amass a given sum.

But it is more essential than ever to make use of the tax breaks that remain. "On the one hand, retirement savings plans are less generous than before," says Tom Wirtshafter, vice-president of Nathan & Lewis Securities, Inc., a Manhattan independent financial-service firm. "But even so, retirement plans are one of the last ways to shelter income from taxes effectively. Under the circumstances, it's essential to find ways to use them."

Even if you are still in your twenties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IRAs

Until this year, IRAs provided young people with another incentive to save for the future. They offered immediate gratification in the form of up-front tax deductions. But Congress has changed all that.

Under the old law, individuals could contribute up to $2,000 ($2,250 for married couples with one working spouse) to an IRA, and deduct the full amount from their income tax.

Beginning this year, some people in the moderate- and high-income range must do without the deduction for IRA contributions. If you are covered by any employer-sponsored pension, profit-sharing, or retirement plan, you lose the deduction as your income rises above certain limits.

You are considered covered by a plan even if your benefits are not vested—that is, even if you would receive no pension benefits were you to leave your job today. If you are single, the deduction for an IRA contribution starts to shrink when your income hits $25,000, and it disappears at $35,000. If you are married, you can lose the deduction if either you or your spouse is covered by a pension or similar plan. In that case, the deduction starts to shrink when your adjusted gross income hits $40,000, and disappears at $50,000.

If both you and your spouse work, and neither of you are covered by a pension plan or the like, you get a break. As before, you can each deduct up to $2,000 of earned income a year for IRA contributions. Married couples with only one wage earner and no pension can continue to fund spousal IRAs with up to $2,250 per year, and deduct the full amount.

Of course, those deductions are worth less than before. Until now, taxpayers in the 50 percent bracket saved $1,000 up front on a $2,000 contribution. In the 28 percent bracket, they will save only $560.

SHOULD YOU CONTRIBUTE?

The new limits only curtail *deductibility* of IRA contributions. Everyone can still contribute as much as before. And, regardless of your income or whether you are covered by a pension, you can still deduct your full contribution for 1986, as long as you contribute the money before you file your 1986 tax return. After that, however, you may face a difficult choice.

If your deduction is limited or phased out, an IRA offers you a different deal than before. Should you take it, or leave it? Don't leave it before you consider the benefits an IRA offers even without the initial deduction. Although the deduction may have lured you into opening an IRA in the first place, IRAs offer another attraction. Earnings on investments held in the accounts are not taxed until you withdraw the money. You pay taxes then, but meanwhile your return has compounded tax-free. That can make a big difference in the amount of money you accumulate.

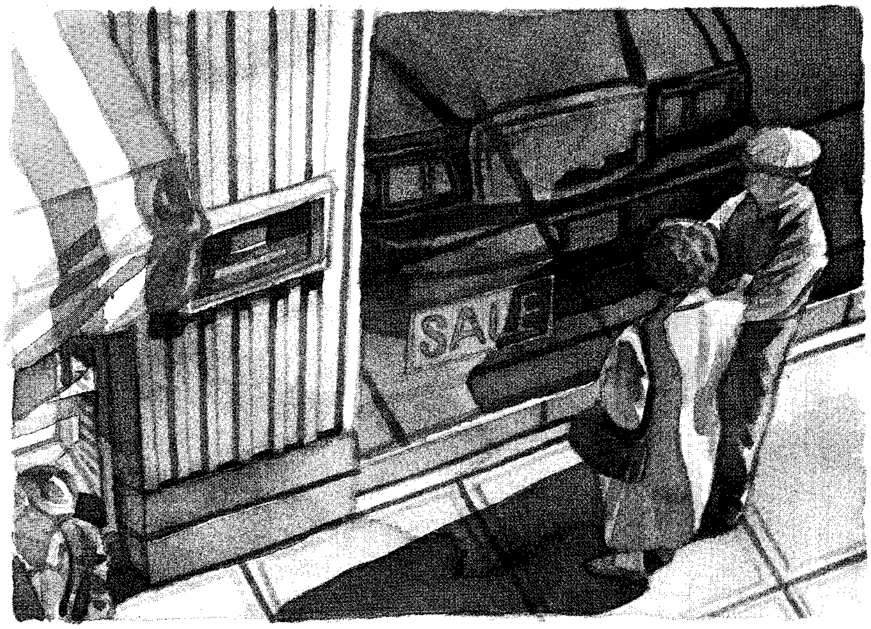
Say you invest $2,000 in an IRA each year for 30 years, and earn an annual return of 10 percent. Assuming Congress doesn't change tax rates again, your nest egg will be taxed at a top rate of 28 percent when you withdraw it, leaving you $277,000. If, instead, you invest the money outside of an IRA for a taxable return of 10 percent, you will accumulate only $210,000.

ALTERNATIVES TO IRAs

Tax-free compounding is a big attraction, but one to which there are other avenues in addition to IRAs. The competition includes tax-free annuities, municipal bonds, and some tax-advantaged life-insurance policies that offer investment returns as well as insurance protection. Some factors to consider when comparing your options:

FEES. Most institutions charge low fees ($10 a year is typical) for administering an IRA account, and many accounts are administered free. Firms that sell annuities charge annual fees that amount to a percentage of your investment—often 1 to 1.5 percent, or higher. Variable universal life-insurance policies pack sales charges that can run as high as 8 percent, with annual fees of near 2 percent.

WITHDRAWAL PENALTIES. If you take your money out of an IRA before you retire or reach age 59½, you will pay a penalty equal to 10 percent of the money you withdraw. The same goes for withdrawals from annuities. And most firms that sell annuities charge a fee equal to 5 percent or more of your annuity's value if you withdraw the money soon after you buy it. The fee is phased



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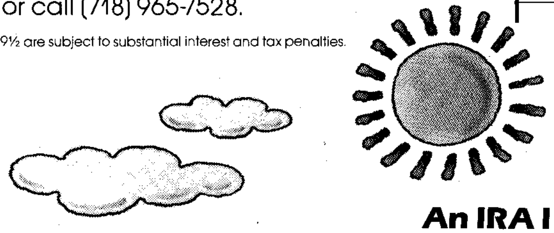

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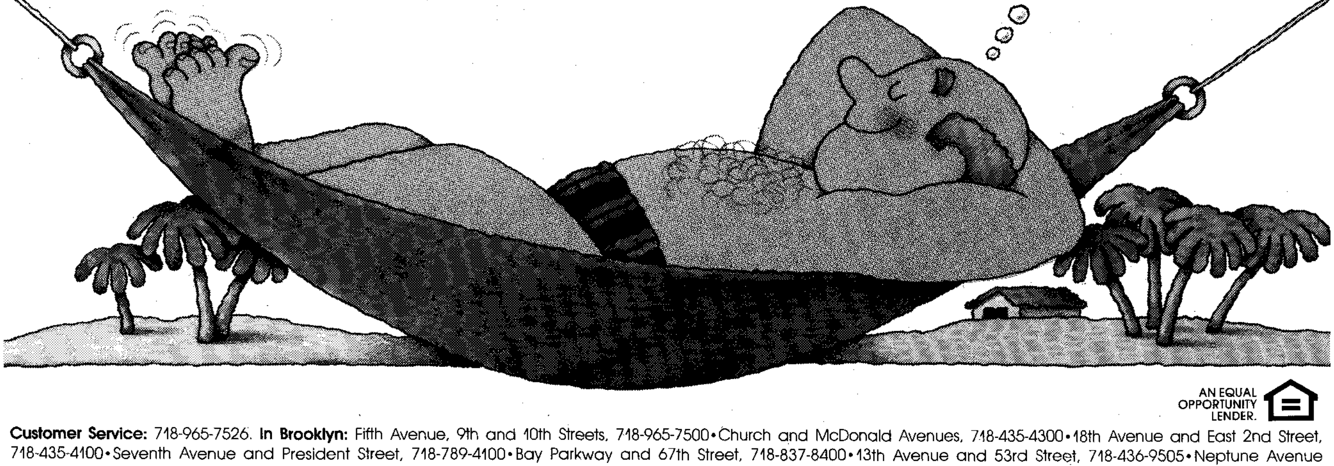

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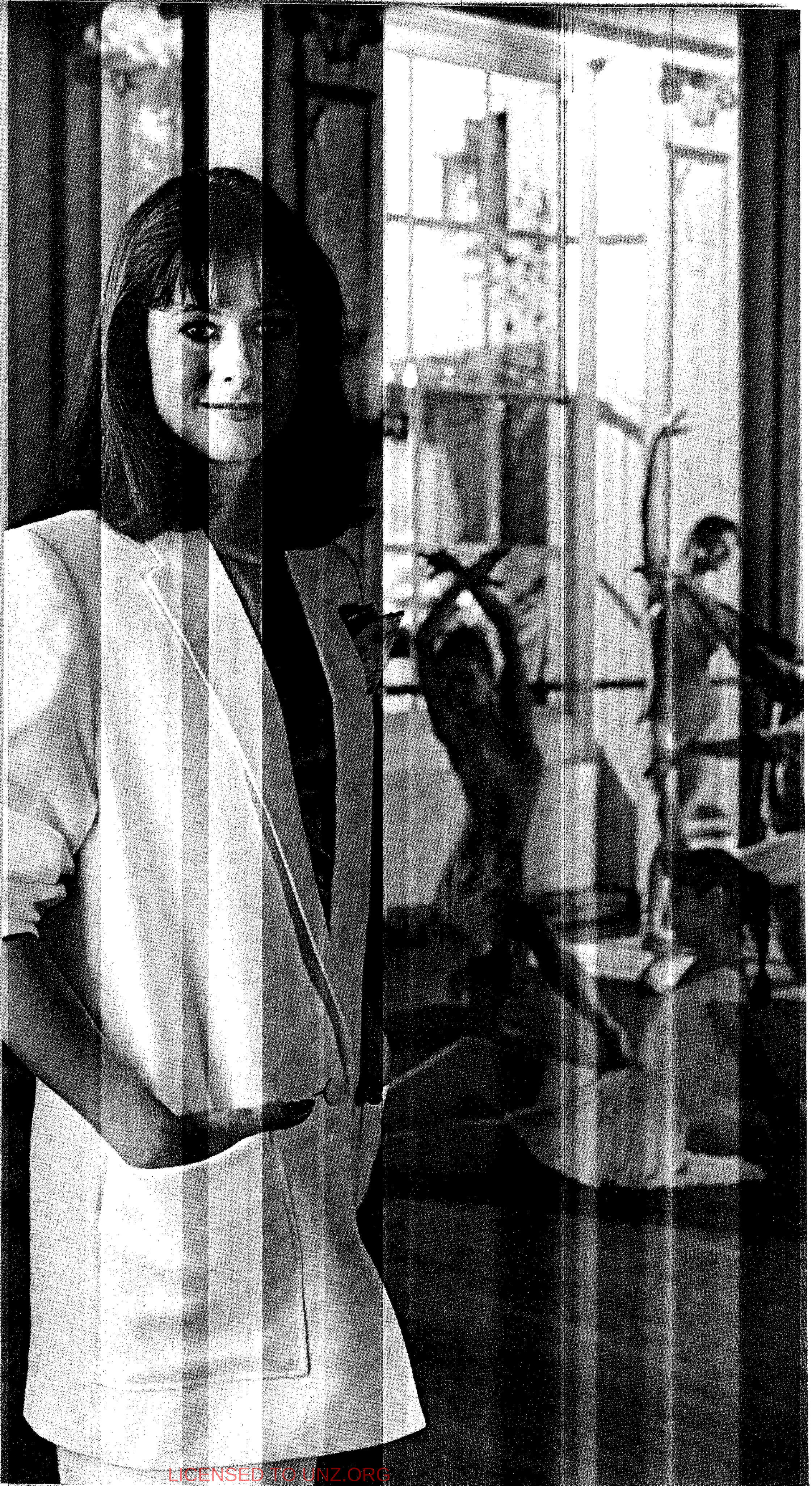

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SAVING FOR THE SHORT TERM

Under the old law, some people used IRAs to build up savings, even though they knew they would need to withdraw the money from their IRA before retirement. Within a few years, the up-front deduction, together with tax-free compounded earnings, more than compensated for the 10 percent penalty on early withdrawals from the accounts.

Without the deduction, however, you will need to keep your money in an IRA for a longer period to make up for the penalty. Even if you qualify to deduct the full $2,000 IRA contribution, your up-front tax deduction is worth less in a lower tax bracket, and it will take longer than before to compensate for the early-withdrawal penalty.

For example, if your IRA contribution is fully deductible at the 28 percent rate, and you earn a 10 percent return on your investments, you will need to keep your money in the account for at least six years to match the return you would earn if you left the money outside of an IRA and received the same 10 percent before taxes. If your contribution is not deductible, it will take fifteen years to reach that break-even point.

PENSIONS, ET CETERA

Other tax-advantaged savings accounts lose some appeal under the new law. You will have to be more resourceful to reap benefits from corporate savings plans such as 401(k)s, pensions, and profit-sharing plans.

Under the old law, if you worked for a firm with a 401(k) plan you could

Since rates are lower, you may find yourself with more money after taxes to invest in opportunities that remain promising. And tax reform does create a range of new investment possibilities.

contribute up to $30,000 or 25 percent of your income to the plan, as long as additional employer contributions did not put you over those limits. Under the new law, combined contributions from you and your employer can still hit those limits, and the tax on contributions is still deferred until you withdraw the money. But your own annual contribution to a 401(k) cannot exceed $7,000.

Before tax reform, some workers used 401(k)s and other corporate savings plans such as pensions and profit-sharing plans to amass savings for pre-retirement needs. Short of retiring, you could take out your contributions and earnings on the money if you changed jobs, became disabled, or claimed other hardship, such as having to pay school costs or buying a home. In some cases, you could withdraw your company's contributions too.

The new law restricts withdrawals. Unless you are retiring, you must pay a penalty equal to 10 percent of the money you take out. The penalty is waived only under certain circumstances, such as if you use the money to pay medical expenses that exceed 7.5 percent of your income. And, except when you retire, you can only withdraw your own contributions to the plan.

In addition to penalties, you will have to pay higher taxes on early withdrawals from pension- and profit-sharing plans. Under the old rule, if you had invested $10,000 in the plan, you could withdraw that amount without paying taxes on it—since you paid taxes on the money before you contributed it. Now, part of any withdrawal will be deemed to include corporate contributions, and you must pay taxes on that money when you make the withdrawal.

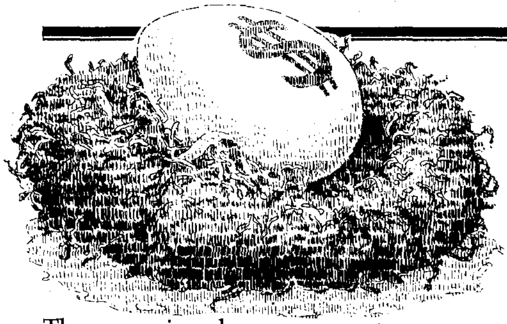
For example, if only 20 percent of your profit-sharing account came from your own contributions, you will have to pay tax on 80 percent of any withdrawal. Fortunately for employees with sizable balances already built up in such plans, the provision does not apply to money that had been put into accounts before this year.

You can still borrow from your retirement plan, but under some circumstances the old $50,000 limit on loans is reduced. And unless you borrow to buy a principal residence, you must repay the loan within five years.

TAKING THE MONEY

Taxpayers nearing retirement may have to consider how best to take their pension- or profit-sharing benefits. Most firms will give you your profit-sharing or savings-plan proceeds in a lump sum. But you may be offered a choice between taking your pension all at once or receiving it in regular payments as an annuity. When making your decision, bear in mind that any annual distribution from a retirement account that

Retirement Peoples



The future

The sweeping changes mandated by the new tax law are officially in effect. And for you, this could mean that 1986 is the last year you can make a tax deductible contribution to an Individual Retirement Account.

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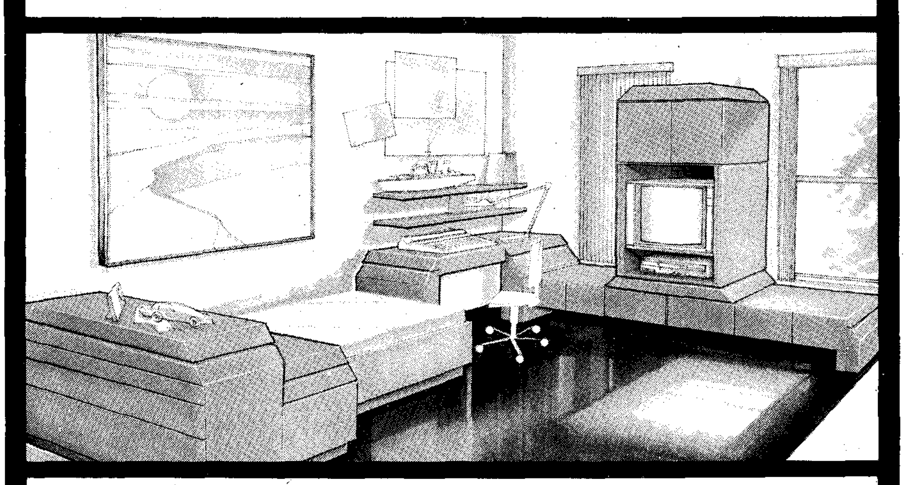

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tops $112,500 will incur a 15 percent tax on top of regular income taxes. And the same goes for lump-sum distributions greater than $562,500.

If you choose to take the annuity, you have a guaranteed income until you and your spouse die, and in all cases, your spouse receives income after your death. If you take the lump sum, you can reinvest it in hopes of gaining higher returns, and perhaps leave some money for your heirs when you die.

Under the old law, if you took your benefits as a lump sum you could lower your tax bill by making use of ten-year averaging. In other words, you paid tax on the money as if you received it over a ten-year period. But now only five-year averaging is allowed, so the tax savings is substantially less. The exception is for people who were 50 years of age or older in 1986. They are entitled to a one-time election of ten-year averaging when they retire, using the 1986 tax rates.

It might make better sense to roll over the money into an IRA. That way you pay no tax on the money until you withdraw it from the account. But you lose the right to use five-year averaging when you take the money out of an IRA, so it only makes sense to do such a rollover if you plan to leave the money in your IRA long enough for tax-deferred compounding of earnings to make up for the loss of five-year averaging. You may need to consult with an accountant to find out which option is best for you.

Pension Vesting

If you plan to job-hop in the course of your career, the tax law has good news for you. As of 1989, firms that offer pension plans must vest you after five years of service—counting service up to that time—or else vest you at the rate of 20 percent each year, beginning after three years of service.

All other things being equal, however, you are still better off staying with one firm. Two pensions based on five years of work at separate firms will usually amount to less than one pension based on ten years of service with a single employer. But if you do change jobs after only five years, at least you will not be left empty-handed.

INVESTING

In most areas of your financial life, tax reform establishes new limits that will make it more difficult to save or borrow money, or to shelter income from taxes. But since rates are lower, you will find yourself with more money after taxes to invest in opportunities that remain promising. And tax reform does create a range of new investment possibilities.

Conventional tax shelters, such as real-estate limited partnerships, have lost much of their appeal. Old-style shelters generated big deductions by providing investors with paper losses from depreciation of assets. Now, investors will have to claim such losses over longer periods. Worse, in many cases, depreciation will not offset regular income.

In addition, partnerships borrowed money to pay for properties, and investors could write off the interest. Under the new law, those interest deductions will shrink, and in most cases they will no longer be deductible against ordinary income.

Nonetheless, there are still some opportunities in the tax-shelter industry. "The perception is that shelters are dead," says Phillip Waxelbaum, vice-president and national sales manager at Prudential-Bache Securities. "Not true. They offer diminished tax benefits, but some shelters are still attractive investments." Among the most attractive, according to Waxelbaum, are some real-estate partnerships with little or no debt, and high cash flow. They include some partnerships that invest in housing or shopping centers.

For investors in stocks, a key element of the new law is the change in the capital-gains tax. The top federal rate is now in effect 28 percent, up from 20 percent. However, in states such as New York that have high income-tax rates, the capital-gains rates will actually be even higher.

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Although rates on money-market funds have fallen from 18 percent in 1981 to below 6 percent recently, inflation has fallen even more quickly. As a result, some safe investments like bank certificates and money-market funds can still beat inflation handily.

the like—more attractive relative to investments such as growth stocks and real estate that produce mainly capital gains.

That doesn't necessarily mean you should run out and buy bonds, however. Tax law or no tax law, bond prices will still respond to interest rates. When rates rise, bond prices fall—tax bill or no tax bill. But the law will help the bond market. "If you were in the 50 percent tax bracket before, and your tax rate drops to 28 percent next year, the income on a taxable bond is worth a lot more to you," says Michael Carr, senior vice-president at Bernstein-Macaulay, a subsidiary of Shearson Lehman Brothers. Carr points out that in such a situation, your after-tax income from the bond will be 44 percent higher than before.

In addition to providing extra income, the new rules could create capital gains for bondholders by driving up bond prices. When investors realize that bonds offer higher cash returns due to lower tax rates, they will bid up bond prices to reflect that change, predicts Carr. That may not happen right away, but it should occur by next spring when investors begin to review their 1986 tax bills.

Meanwhile, Carr and others believe that the Federal Reserve Board will let interest rates fall further to stimulate the sluggish economy. That could give bond prices a boost this spring. "People will make a ton of money in the debt market," says Carr. "There's still time to jump on the bond bandwagon, but once it gets rolling it will really move."

Another reason that interest rates would fall is that *real interest rates*—interest rates minus the rate of inflation—are unusually high, even though they are not as high as they were a year ago. As interest rates drop back in line with inflation, bonds should get a boost.

High real interest rates also make short-term fixed-income investments more attractive than they may appear to be. Although rates on money-market funds have fallen from 18 percent in 1981 to below 6 percent recently, inflation has fallen even more quickly. As a result, some safe investments like bank certificates and money-market funds can still beat inflation handily.

At the other end of the risk continuum, low inflation makes high yields on junk-bond funds all the more attractive. Junk bonds are those with low credit ratings, which must pay higher yields to attract investors. But junk is especially vulnerable to concern about the economy. If a recession becomes likely, investors may desert junk bonds on the belief that some issuers will not be able to pay off their debts to bondholders.

Lower tax rates on income make the savings on tax-free municipal bonds less appealing. Nevertheless, says Phillip Waxelbaum, "After-tax returns on munis are more attractive than ever, relative to corporate bonds." For example, investors recently could earn 7 percent on five-year CDs. If you are in the 38.5 percent bracket, that gives you an after-tax yield of 4.3 percent. After combined state and local taxes of 18 percent (11 percent, after federal deduction), your yield is down to 3.5 percent. By contrast, an AAA-rated Suffolk-county bond yielded 5.3 percent to maturity in late 1986.

Tax reform should be good news for stocks in general, and for some stocks in particular. "There are fewer alternative investments under tax reform," says Dick Paget, senior vice-president and director of equity research marketing at Shearson Lehman Brothers. "If you can't put your money in tax shelters, what do you do with cash? A lot will go into stocks."

High-dividend stocks—including shares of oil firms and utilities—will attract more investors. But in the long run, firms that will be able to raise their dividends over the next five years may make the most sense. Dick Paget looks favorably at companies that pay out a relatively high fraction of their earnings—20 to 30 percent—as dividends, but reinvest the remainder to fuel further earnings and dividend increases in future years. They include drug companies, food and beverage firms, office-equipment suppliers, and a variety of retailers. "Those firms will provide not only growing dividends, but also higher earnings, which will translate into capital gains," says Paget. "If a firm already pays out 50 percent of its earnings in dividends, there is no money left to finance future growth."

Some firms will benefit from lower corporate tax rates—reduced from 46 to 40 percent this year, and 34 percent in 1988. Companies that now pay high taxes include publishers and other media firms, retailers and restaurant operators, and household-product manufacturers. Some of those companies will also benefit from consumers' extra spending power—the result of lower rates for individuals.

The tax bill eliminates the investment-tax credit for some companies. Firms that have made the most use of that credit are those that invest heavily in plants and equipment—automakers, chemical companies, and other heavy industrial companies. But among such firms, there may be opportunities for those who are willing to buck the consensus. Companies that take steps to cut back on excess plant and equipment expenditures will be winners in the long run.

The law could affect investment strategies in other ways. Under the old rules, capital gains on stocks and other investments held for less than six months were taxed as ordinary income. After this year, all capital gains will be taxed at the same 28 percent federal rate, no matter how long the investment has been held. Meanwhile, the gap between rates on long- and short-term gains will shrink. For this year, short-term gains will still be taxed as regular income—that is, at a maximum rate of 38.5 percent—while the long-term gains will be taxed at 28 percent. That reduces the incentive to hold a stock, say, for longer than six months. But don't let your broker talk you into becoming a frequent trader. As a rule, you are better off buying stocks and other investments as long-term investments, rather than trying to outguess the market.

In general, don't let tax reform shake your strategy too much. "Taxes are a consideration, but investment fundamentals are more important," says Phillip Waxelbaum. "Don't make *ad hoc* changes just to keep tax benefits. You'll lose more than you gain." You don't have to revolutionize your approach; you just have to establish and maintain a sound one.

Is your strategy still a winner now that the rules of the game have changed?

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Speaker: Adriane Berg, Attorney.

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Speaker: Barbara Guilder Quint, Financial Consultant.

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#____ Co-ops and Condos
☐ 3/24 ☐ 4/2

#____ Low-Risk Investing, Part 1
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#____ Low-Risk Investing, Part 2
☐ 4/8

#____ Financial Planning After 50
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WHERE TO GO FOR MORE

Financial-Planning Seminars

The following is a partial listing of financial and educational institutions in the New York metropolitan area that offer seminars and classes on personal financial planning and management. Some of the institutions listed offer scheduled courses, and others arrange seminars on request; many will even tailor presentations to the specific needs of a group. Most of the scheduled courses are designed to help individuals—new and experienced investors alike—to expand their awareness of available investment opportunities and the new tax laws, so that they can take a more active role in developing their own financial-planning strategies.

FINANCIAL INSTITUTIONS

Seminars are given free of charge unless otherwise noted. Dates and times are subject to change, so it's always a good idea to call to confirm specifics.

THE CHASE MANHATTAN BANK runs financial-planning seminars for interested groups, tailored to the group's needs and requests. Almost any area of interest can be covered. There are no pre-scheduled seminars. Information: Contact your local branch.

CHEMICAL BANK, through its "Financial Fitness" program, conducts seminars that provide general information on investment and financial planning. Upcoming topics include home equity, mortgages, and overall credit usage. Seminars are given by senior financial advisers from Chemical, as well as outside attorneys, accountants, and other experts. "Financial Fitness" bulletins on seminar topics are available at local branches. Information: Write to Chemical Bank, Consumer Affairs, 52 Broadway, 11th Floor, New York, NY 10004.

CITIBANK is offering seminars this spring on subjects including the new tax-reform law, business and home financing, and retirement planning. Schedules vary from branch to branch. Information: Contact your local branch.

DEAN WITTER REYNOLDS schedules financial-planning seminars, some including slide presentations and company speakers. General financial planning and at least one of the following topics are covered: the tax-reform law, precious metals, safe investments, retirement planning, family and education planning, and insurance. Participants with questions about their own financial situations may consult with the speakers after the formal presentation. Information: Contact your local branch.

E.F. HUTTON's seminars are arranged by the firm's individual branches, and are scheduled a month in advance. Seminars run for up to two hours, and topics include many subjects of interest to the personal investor. Groups requesting special times or topics will be accommodated when possible. Information: Contact your local branch.

KIDDER PEABODY vice-president Patricia A. McGinley will conduct five seminars this spring. In "Investment Strategies After Tax Reform," she will focus on the following questions: how will tax reform affect industries in which one owns stock, will the new rules on capital gains favor investment for current yield rather than growth, should long-term capital gains be realized now, and, for fixed income, should one choose taxable government bonds, tax-exempts, or other bonds. Seminars can also be arranged for groups, on request. Information and Reservations: Patricia A. McGinley, 212-510-5468.

MANUFACTURERS HANOVER TRUST COMPANY offers a series of financial-planning seminars, which include 45-minute consultations for all participants with one of the firm's financial-planning consultants. Location: Manufacturers Hanover Headquarters, 270 Park Avenue, Third Floor Auditorium. Time: 6–8 P.M. Fee: $30–$40. Information and Reservations: 212-286-3903.

Schedule:

Tax Planning and the New Tax Law	March 4
Principles of Financial Planning	March 5, March 25
Making Money With Other People's Money: The Plus Side of Credit	March 10
Home Buying	March 18, March 26
Co-ops and Condos	March 24, April 2
Financial Planning for Young Professionals	March 19
Low-Risk Investing, Part I	April 1
Low-Risk Investing, Part II	April 8
Money Management Strategies for 1987	April 9
Financial Planning After 50	April 15

MERRILL LYNCH conducts one-hour seminars on financial planning, mutual funds, IRAs, and stocks and bonds, among other topics. They are held in the winter and near the April tax deadline, and at other times as arranged by branch offices. Groups are welcome to request special sessions. Also available are "Brown Bag Lunch Seminars"—noontime lectures held at corporations. Literature on tax reform and various investment instruments is available through branch offices. Information: Contact your local branch.

PRUDENTIAL-BACHE SECURITIES' vice-president of investments Jerry Cleary will conduct an eight-week seminar, "Investing Wisely in Today's Market." Topics include establishing investment goals, the effects of the Tax Reform Act of 1986 on 1987 investing, taxable versus tax-free investments, building a balanced portfolio, reducing personal taxes, and learning how to read the financial pages and annual reports. Location: Stuyvesant High School, 345 E. 15th Street. Dates and Times: Tuesdays, February 17–April 7, 6:30–8:30 P.M. Fee: $30. Information and Reservations: Dr. Harry Fromm, 212-254-2890.

U.S. TRUST senior vice-president Mary Lehman, an estate-planning attorney, will conduct the seminar "Financial Planning for Successful Women" in two sections—one for corporate executives, the other for small-business owners. With the assistance of outside experts, Lehman will cover estate planning and three other areas requested by participants. Dates: February 3, 10.

Group sessions on topics including

banking, tax shelters, investments, and employee compensation and benefits can be arranged.

U.S. Trust's "Managing Wealth" weekend in March, in Carefree, Arizona, is a specialty workshop for highly experienced investors only. A fee is charged for this workshop. Information and Reservations: Mary Lehman, 212-887-0446.

EDUCATIONAL INSTITUTIONS

BARUCH COLLEGE, City University of New York (CUNY), offers two courses this semester on personal financial management, and a single-session seminar on pension and estate planning under the new tax law. "Financial Planning for Individuals" stresses the maximization and protection of assets, covering such topics as investments, taxes, retirement planning, insurance, and estate planning. The class concludes with an examination of a personal financial plan. Dates and Time: Tuesdays, March 3–April 28, 6–8 P.M. Fee: $140.

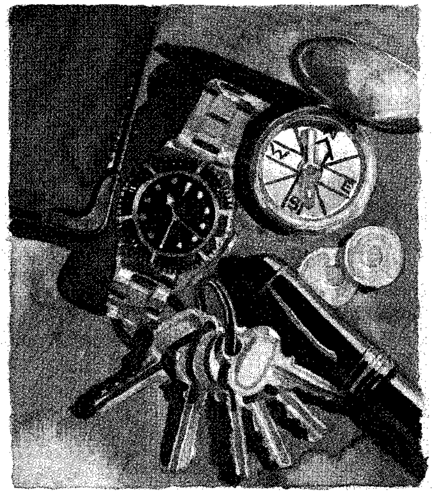
"Investments" emphasizes selecting the appropriate investment, and understanding and using information found in financial publications. Discussions will cover stocks, fixed-income securities, mutual funds, options, commodities, limited partnerships, and portfolio management. Dates and Time: Mondays, March 9–May 4, 6–8 P.M. Fee: $140.

"Pension Planning Under the Tax Reform Act of 1986" teaches participants how to adjust their retirement programs to meet the new law. Individuals will receive personalized attention. Date and Time: May 15, 9 A.M.–5 P.M. Fee: $145.

Registration Fee: $7 per term. Information and Registration: Carol Phillips, director of continuing studies, 212-725-7172.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE, CUNY, through its School of Continuing Education, offers a "Personal Financial Planning" seminar this month, and is planning a seminar on the new tax law for March. Participants in "Personal Financial Planning" will learn the basic steps involved in individual money management: developing a budget, keeping records, setting goals, assessing insurance needs, and creating tax and investment strategies. Date and Time: February 28, 10 A.M.–2:30 P.M. Fee: $15. Information and Registration: Joanne Baer, 212-618-1824.

BROOKLYN COLLEGE, CUNY, offers two courses on real-estate investment, two on stocks and securities, and one on the background of the U.S. tax system. "Real Estate Investment and Finance" covers such topics as co-ops and condominiums, residential and commercial purchases, financing techniques, current trends in real-estate and tax law, equity participation, and the roles of the attorney, broker, and title-insurance company. Dates and Time: Tuesdays, February 24–April 21, 7:55–9:40 P.M. Fee: $60.



"How to Buy a Home" teaches participants how to determine what they can afford to spend on a home, how to assess the value of a house, how to choose appropriate mortgage financing, and how to interview and select a lender. Dates and Times: Section I, Mondays, February 23–March 16, 6–7:45 P.M.; Section II, Mondays, April 20–May 11, 6–7:45 P.M. Fee: $40.

"Securities and Investing" covers topics including fixed-income bonds, principles for developing a portfolio, the effect of news on stock prices, reading and understanding the financial pages, and strategies for protecting against stock losses and inflation. Dates and Time: Wednesdays, February 25–April 22, 7–9 P.M. Fee: $60.

"Investment Strategies in a Changing Market," designed for the novice as well as the sophisticated investor, examines the options market, the role of the stockbroker, and short-selling. Participants will learn how to recognize bull and bear markets, analyze stock tables, and set up charts and timing indicators. Dates and Time: Tuesdays, February 24–April 21, 6–7:45 P.M. Fee: $60.

"Taxes and the Internal Revenue Service" examines how the tax system works, how one's tax status is determined, and what factors are important to the IRS in individual record-keeping and tax-return preparation. Although this is not a tax-consultation course, students will learn how to prepare and submit their tax-return forms. Dates and Time: Tuesdays and Thursdays, February 24–March 19, 7:55–9:40 P.M. Fee: $60.

Registration Fee: $10. Information and Registration: Christine Persico, director of adult and community education, 718-780-4141.

DISCOVERY CENTER, formerly Westwinds Learning Center, offers a variety of single-session and longer seminars and workshops. "An Insider's Primer on Mutual Fund Investing" teaches participants the right questions to ask about mutual funds, and how to analyze a fund's track record and find the funds needed to obtain goals. A personal consultation with a financial adviser is included. "Stocks and Bonds" examines the differences among stocks, bonds, and convertible securities, and the ways in which each is affected by inflationary or deflationary trends. Fee: Varies. Registration Fee: $5 per month. Information and Registration: Alan Ross, program director, 212-877-0677.

THE LEARNING ANNEX has added "Learning the New Tax Law" to its list of financial-planning courses. Other offerings include "Investing in Stocks, Bonds and IRAs," "Investing in the Very Fast Lane," "Making Big Money in Real Estate," and "How to Refinance a Residential Home Mortgage." Fee: Varies. Registration Fee: $5. Information and Registration: 212-580-2828.

MARYMOUNT MANHATTAN COLLEGE offers single-session seminars and longer classes for the beginner and the more experienced investor. "How to Invest: Starting Small" teaches participants how to start an investment program, answers ten basic questions about investing, and provides analyses of money-market funds, CDs, IRAs, and mutual funds. Among the other seminars offered are "Managing Your Credit," "How to Do Your Own Taxes," "How to Read the Financial Pages," and "Fundamentals of Municipal Bonds."

Longer classes include "Today's Investments," which teaches investors how to earn high income without being charged brokerage commissions or fees, and covers tax-exempt bonds, preferred and common stocks, mutual and money-market funds, and IRAs and Keoghs. Also offered are "Personal Financial Planning Made Easy," "Basic Investing," and "Investment Alternatives to Common Stocks." FEES: $30–$35 for single-session seminars; $60–$115 for longer classes. REGISTRATION FEE: $10. INFORMATION AND REGISTRATION: 212-517-0564.

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PRATT INSTITUTE offers two single-session seminars at its Manhattan campus. "Income Tax Preparation and the New Tax Laws" will teach you how to prepare your income-tax return, and how the new tax laws will affect you. Date and Time: Saturday, February 28, 9 A.M.–4 P.M. Fee: $60. "The Impact of the Tax Reform Act of 1986 on Professionals, Business Owners, and Key Executives" is a one-day workshop for accountants, attorneys, and bankers. Date and Time: Thursday, March 19, 8:30 A.M.–5 P.M. Fee: $125 (includes registration fee).

Three longer classes are being held at the Brooklyn campus. "Income Tax Preparation and the New Tax Laws" is a six-session, more detailed version of the Manhattan class. Dates and Time: Tuesdays, Wednesdays, Thursdays, February 17–26, 6–8:30 P.M. Fee: $85. "What to Consider Before Buying or Selling a House, Co-op, or Condo" is a three-session course for prospective purchasers or sellers. Dates and Time: Wednesdays, February 25–March 11, 6:30–9:30 P.M. Fee: $55. And "Personal Financial Management," a ten-session course, will help you learn to manage your money more effectively and to develop a personal financial plan. Dates and Time: Thursdays, February 12–April 23, 6:30–8:30 P.M. Fee: $115.

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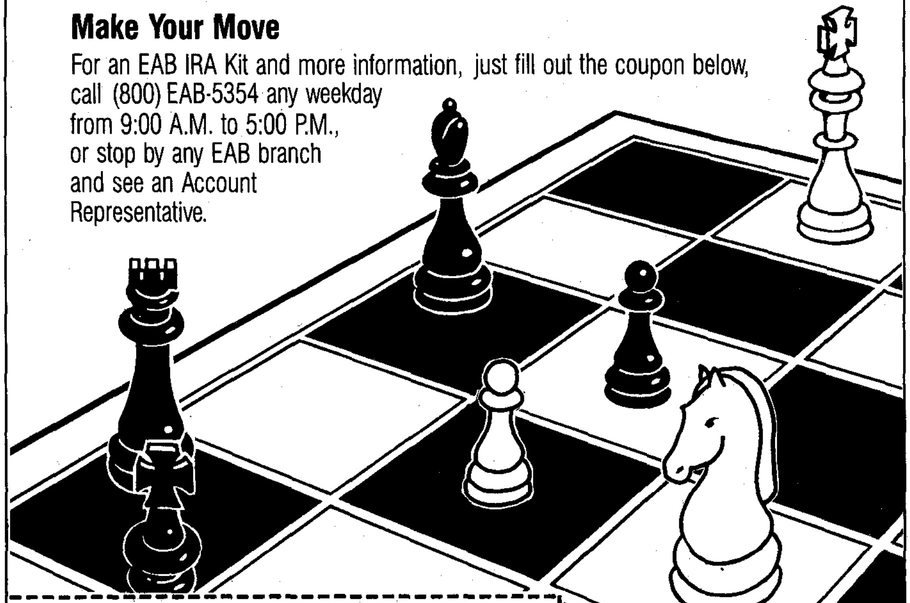

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LOVE THEM OR LOATHE THEM, CONCERTS by **Speculum Musicae** are serious affairs, intended for audiences who actually want to *listen* to new music—not always the case in these days of mindless minimalism, amateur-hour performance art, and even more creepy brands of musical popcorn. The group's latest program at Merkin Hall was, typically, substantial and provocative. It began with *Scenes From a Novel* (1982), by the Hungarian composer György Kurtag, fifteen chilling songs to poems by Rimma Dalos that deal with a contemporary woman's intense feelings of alienation, despair, and pain. Kurtag's jagged lyricism is all bone and muscle—a powerful statement powerfully made by the unusual instrumental combination of cimbalon (James Earl Barnes), violin (Benjamin Hudson), and double bass (Donald Palma), and the gypsy abandon of Jan DeGaetani's spectacular vocalism.

A HUMAN COMEDY: *Shawn Roy as Christopher Sly in Argento's 1962 opera.*

Poul Ruders, from Denmark, is a composer of wit, resource, and imagination, and I enjoyed his playful *Four Compositions* (1980) for nine players. But it was Harrison Birtwistle's *Secret Theater* (1984) that made this concert special, and the performance had me hanging on every note—or every note I could absorb while hearing such an intricate score for the first time. The fourteen-piece ensemble is divided into two parts: a "cantus" of soloists who weave incantatory melodic lines over, around, and through a busy "continuum" background conceived as a dazzling Catherine wheel of constantly changing harmonies, textures, and colors. This is the sort of awesome instrumental challenge that Speculum's virtuosos take on with obvious pleasure, and the group's playing was as thrilling for its tingling physicality as for its innate musicality.

Like so much of Birtwistle's music, *Secret Theater* creates the hypnotic aura of a mysterious ritual—difficult to analyze but immediate and primary in its impact. Last spring, the English National Opera filled London's vast Coliseum for eight performances of Birtwistle's *The Mask of Orpheus,* a four-hour work of monumental proportions, bold theatrical originality, and daunting complexity, and audiences very correctly cheered it to the rafters. On a smaller scale, *Secret Theater* is just as creatively rich, and it generates the same sort of visceral excitement. If a composer can pursue such maximal techniques without compromise and cast a spell this potent, perhaps real music has a future after all.

DOMINICK ARGENTO ALSO WRITES REAL music, although he works with more traditional materials than Birtwistle. This country harbors only a few successful opera composers, and Argento is definitely one of them, with eleven scores to his credit—several have even become repertory items on the regional opera circuit. One of the composer's earliest stage works, **Christopher Sly** (1962), finally made its way to New York last week and received three performances by the Center for Contemporary Opera at the Harry De Jur Playhouse of the Henry Street Settlement. May the others be along soon, especially *The Voyage of Edgar Allan Poe,* perhaps his best opera to date. Written in 1976, it has never been performed in New York.

An evening-length one-acter, *Christopher Sly* is based on two characters in the introduction to Shakespeare's *The Taming of the Shrew:* Sly, the besotted tinker, and a wealthy Lord who decides to "practice on this drunken man" by staging an elaborate practical joke. The unconscious Sly, spirited away to the Lord's richly appointed castle, awakens to find himself treated as a nobleman, with finery, servants, and a pretty, young wife. Subjected to much scorn and cruel pranks, Sly eventually sobers up, catches on, and makes off with as many of the Lord's valuables as he can stuff into his sack. Argento presents the story as a rollicking human comedy about a lovable rogue—all in the tradition of Verdi's *Falstaff* and Puccini's *Gianni Schicchi*—but there are disturbing overtones to this ambiguous tale, which often threatens to turn sour. And so it does in Ermanno Wolf-Ferrari's grisly *Sly* (1927), as the despairing tinker, unable to deal with either a real or an illusory identity, slashes his throat with a broken wine bottle.

Argento has since written operas of more substance and profile than this harmless version of *Christopher Sly,* but the piece does have its own peculiar charm. The champagne-dry instrumental score for a chamber group of fourteen players comments wittily and elegantly on the action, and the graceful vocal writing cleverly hints at both Elizabethan madrigals and Italian opera buffa without overstressing the obvious. It is a skillful and civilized but rather mild entertainment, and I wish Argento had explored the dramatic and the musical material more thoroughly. If the aim is low, at least the mark is squarely hit, and

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the Center's production was first-rate. Shawn Roy romped energetically through the title role without forgetting to make music with his robust baritone, and Robert Trentham's crisply sung, acid-etched portrayal of the reptilian Lord seemed just about perfect. As Sly's tormentors, the rest of the cast savored every moment of Thomas Holliday's lively staging, and Richard Marshall conducted an expert band of musicians.

AFTER MORE THAN A DECADE OF REPERtory expansion, the Metropolitan Opera is running scared and timidly retrenching. To judge from advance news of the next four or five seasons, novelties will be scarce as opera's greatest hits become more prominent than ever—if possible. How ironic. Right now, the company can cast hard-to-sell works like *Lulu* or *Mahagonny* far more effectively than *Aida* or *Tosca,* but apparently Met audiences prefer routine singing in comfortable war-horses to strong performances of more adventurous fare. Management clearly has taken the hint, and the box office will be lovingly coddled.

Fortunately, all is not lost, and the odd revival here and there will remind us that the Met was once prepared to take a calculated risk—**La Clemenza di Tito,** for example, the black sheep among Mozart's mature masterpieces, and, musically at least, among the Met's finest offerings so far this season. The current cast is even more impressive than the one that first introduced Jean-Pierre Ponnelle's well-traveled production to New York, in the fall of 1984. David Rendall (Tito), Carol Vaness (Vitellia), and Tatiana Troyanos (Sesto) appear frequently at the Met, but seldom in an opera where their voices sound so fresh or one that so effectively stimulates their best musical instincts. All three spin out Mozart's gorgeous arias with passion and grace—a compliment that should also be paid to the less prominent but far from negligent contributions of Dawn Upshaw (Servilia), Diana Montague (Annio), and Julien Robbins (Publio).

Of course, Ponnelle's impossibly mannered stage direction and overbearing classical-Rome-in-decay settings must still be borne. Evidently the Met has rashly committed itself to a Mozart cycle staged and designed by Ponnelle, and so far the unhappy results have ranged from the pseudo-intellectual posturing of *Idomeneo* and *Tito* to the gross self-indulgences of the designer-director's *Figaro.* James Levine has been the other consistent ingredient in this ongoing project—a far more positive one, and his conducting of *Tito* continues to blend instrumental brilliance with lyrical ardor and rhythmic vitality. Perhaps the best way to experience this *La Clemenza di Tito* is with your eyes shut. ■

Books/Rhoda Koenig

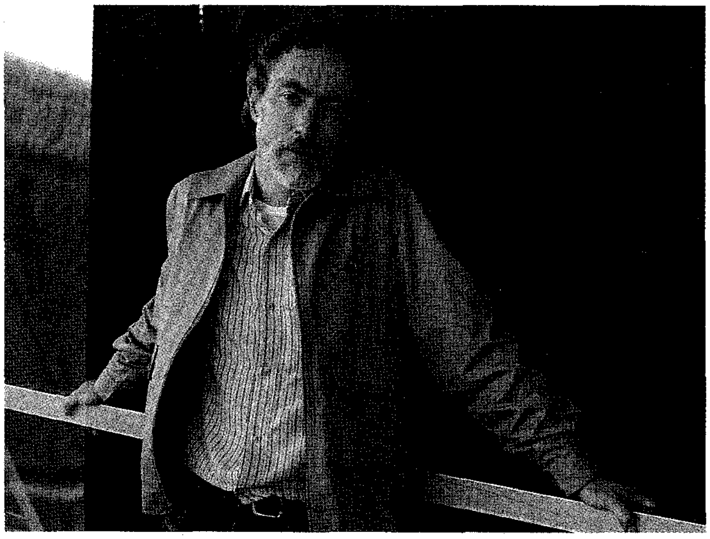
TAKING LIBERTIES

"...Of these novels that toy with the past, *Foe* is a haunting tale, *Dvorak in Love* an accomplished performance but no more..."

Foe, *by J. M. Coetzee. Viking; 157 pages; $15.95.* **Dvorak in Love,** *by Josef Skvorecky. Alfred A. Knopf; 322 pages; $18.95.* **Loving Little Egypt,** *by Thomas McMahon. Viking; 273 pages; $16.95.*

NOTHING IS SAFE FROM NOVELISTS—NOT facts, not lives, not other people's fictions, as they melt and burn and dismember them for their own devisings. In these three books, writers have appropriated chapters of what we thought of as the immutable past and carved them into curious modern shapes.

The strangest and the most successful is *Foe,* J. M. Coetzee's notion of what might have happened if a woman had been castaway with Robinson Crusoe and Friday (thank goodness Erica Jong didn't get there first). Though it treats many of the same questions about authors, truth, and art that Philip Roth's new novel, *The Counterlife,* does, *Foe* poses them in a more oblique and more affecting way. Indeed, for several days now I have been trying to get out of my head the voice of Susan Barton, pleading for her story to be told, begging to be freed from the prison of words.



A VOICE CALLING INTO THE WIND: *Novelist J. M. Coetzee.*

Barton (her father's name "was properly Berton, but, as happens, it became corrupted in the mouths of strangers") is set adrift by mutineers after they murder the captain of a ship she's sailing on. She washes up on an island inhabited for the past fifteen years by Mr. "Cruso" and his faithful slave. But these are not exactly the characters of Daniel Defoe's tale. This Cruso is not a relentless adventurer and improver but a chilly, taciturn man who keeps no journal, scorns all comforts, and spends his days erecting a huge wall of terraces on which he has nothing to plant. Nor is Friday the loquacious, grateful savage happily converted to Christianity. Cruso's servant is mute, his tongue having been cut out (so Cruso says) by the Moors who enslaved him as a child. Touched by his fate, Susan exclaims, "Was Providence sleeping?" "If Providence were to watch over all of us," says Cruso, "who would be left to pick the cotton and cut the sugarcane? For the business of the world to prosper, Providence must sometimes wake and sometimes sleep, as lower creatures do."

Susan gathers firewood, she prepares the meals, she nurses the shaking, raving Cruso through a fever. On the last night of his illness, while she shares his bed to soothe him, he enters her. "No doubt I might have freed myself, for I was stronger than he. But I thought, He has not known a woman for fifteen years, why should he not have his desire?" Afterward, she reflects,

> Was I to regret what had passed between Cruso and me?... Chance had cast me on his island, chance had thrown me in his arms. In a world of chance, is there a better and a worse? We yield to a stranger's embrace or give ourselves to the waves; for the blink of an eyelid our vigilance relaxes; we are asleep; and when we awake, we have lost the direction of our lives. What are these blinks of an eyelid, against which the only defence is an eternal and inhuman wakefulness? Might they not be the cracks and chinks through which another voice, other voices, speak in our lives? By what right do we close our ears to them? The questions echoed in my head without answer.

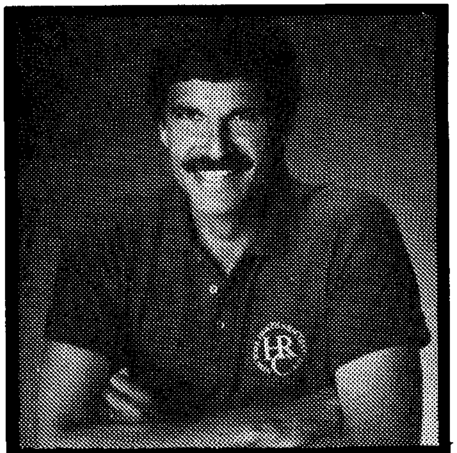
Cruso does not trouble her again. When she has been on the island for a little more than a year, the three are rescued. Cruso dies onboard the ship taking them back to England, and Susan, who assumes responsibility for the silent, sullen Friday, looks for someone who will tell their story and make them rich. She chances on an experienced retailer of strange confessions, Daniel Foe. Is he her savior, or is he her enemy?

Foe encourages Susan, gives her money, disappears, returns, and reshapes Susan's tale into a form she cannot accept. (This is presumably the same Foe who would later add a particle to his name and publish as a work of nonfiction *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner,* "Written by Himself.") She harangues Foe to give her back the substance she has lost by being a mere witness to events ("Is that the fate of all storytellers?"). She also tries to send Friday home, a plan of heartbreaking naïveté: "Through the medium of words... you will have money with which to buy your way to Africa or Brazil, as the desire moves you, bearing fine gifts, and be reunited with your parents, if they remember you."

Foe's nemesis and, ultimately, lover, Susan dominates her book the way the "real" Robinson Crusoe did his. Protesting "I am not a story," she at last exclaims, overtaken by Foe's will and the density of his invention: "Now all my life grows to be story and there is nothing of my own left to me." Susan Barton has voyaged from an island kingdom where her identity was never in question to one that is meant to be her home but that leeches her soul away. In her anguish, she compares herself to a ghost and poor Friday to the ghost's shadow. Is their plight that of two wretches in extraordinary circumstances or that of us all, in the power of a capricious Author?

I was not satisfied by the mystical and murky end of *Foe,* but until then I was held by the needle-sharp precision of Coetzee's mock-eighteenth-century prose, by turns flowery, formal, and stern, and by the voice of his heroine,

Photograph © 1987 by Thomas Victor.



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crying out for her life, and calling into the wind.

Dvorak in Love is a novel in a wrenchingly different mood—all sunshine, foaming beer, ragtime jubilation, and hearty 1890s America (the love object of the title). From its first lines—"A field of grain like an amber stiletto in the afternoon sun: she had to half close her eyes. A turquoise butterfly tottered up and out of the burning yellow, a blue reveller hovering unsteadily above the radiant ears of grain"—Josef Skvorecky's novel announces itself as a work of voluptuous, dazzling imagery. Even at a funeral we are deluged with beauty: the black diamond of a coffin lowered in its golden sling, a soprano's voice floating past a white stage moon among blue trees.

Rather than give us a straightforward narrative of Dvořák's stay in America, during which he gathered the themes for his "New World" Symphony, Skvorecky has let down a probe into the past and brought up a lode of recollections. Among the chorus of voices that tell, retell, and refract tales of the composer's clashes with convention are the pedantic ormolu tones of critic James Huneker, the rough, gritty accents of a farmer in the Iowa town where the Dvořáks pass a summer, and the jolly inflections of an immigrant country girl who thinks less of the great man's "Gee, Major!" dance (as she hears it) than of the minstrels' "Mabel, Leave Greg."

It's all a very accomplished performance, but in the end, a performance is all we feel there is. Dvořák never emerges from the various set pieces (rushing out of a saloon when he hears his first sousaphone, stumbling across a beautiful nude bather and being inspired to write *Rusalka*) as more than an endearingly bearish figure, a lovable, unkempt foreigner. The melodic line of *Dvorak in Love* is buoyant, but there are no characters strong enough to keep it from trailing away like vapor in the soft summer air.

That is more, however, than can be said for *Loving Little Egypt*, Thomas McMahon's fantasy about a nearly blind mechanical genius who causes havoc with the telephone system of the early twenties. There are appearances by William Randolph Hearst, Alexander Graham Bell, and Thomas Edison, who never approach even the substance of cartoons. The style is a pseudo-childish deadpan flatness that is often precious ("The arc of his pee followed a mathematical shape known as a parabola") and sometimes nasty ("The baby . . . had been born prematurely. It hadn't the strength to inflate its own lungs. It had appeared to be drowning, although the nearest body of water was more than a mile distant"). The whole thing gives you the feeling of someone having a lot of fun with himself and not inviting the public. ■

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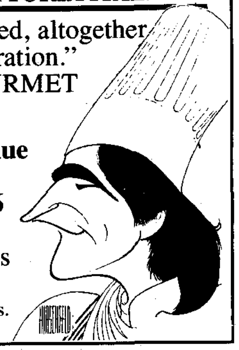

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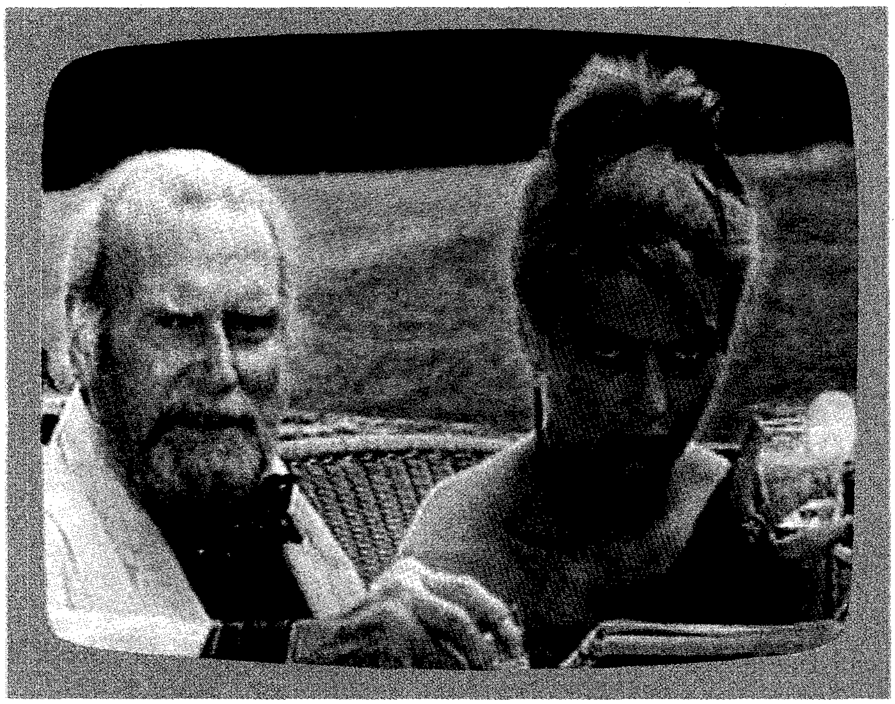
THE ENTERTAINER

"...Sir Laurence Olivier is admirable in *The Ebony Tower.* Even when he's chewing scenery, he never steals scenes..."



IN CONTROL: *Sir Laurence Olivier and Toyah Willcox in* The Ebony Tower.

ON FILM AND ON TELEVISION WE HAVE watched Sir Laurence Olivier handle every which role: the third Richard and the fifth Henry, an understated Lear and a Freudian Hamlet, a vulgar and barbaric Othello blacker than Paul Robeson, a comic Macheath in *The Beggar's Opera,* and a despairing Archie Rice (a Willy Loman for adults) in John Osborne's *The Entertainer.* He is never Olivier, but someone else, a romantic hero, a wagging clown, a war criminal, a Nazi-hunter, or an auto magnate. Even in movies as unworthy as *The Betsy,* he seems never to be slumming and always to enjoy the exercise; patronizing an audience may be the one trick he can't manage.

How does he do it? If I knew, I'd be a lot more interesting at dinner parties. It seems to be selflessness and sympathetic magic, as though he identified the crucial quirk of any character, the animating madness, and opened himself up to it, like a shaman, or an exorcist letting *in* the Devil. And then he edits the Devil. He knows more about the character he plays than he lets us see. He holds something in reserve to keep us guessing; we want a peek at his hole card.

He is admirable in **The Ebony Tower** (Friday, February 6; 9 to 10:30 P.M.; PBS), an adaptation of John Fowles's novel for television by the busy John Mortimer. Olivier is Henry Breasley, an aging English landscape painter, out of fashion and out of the country, rusticating on a French farm. He is attended in his fierce dotage by two young volunteer lovelies, Diana "the Mouse" (Greta Scacchi) and Anne "the Freak" (Toyah Willcox), who haul him on picnics and tuck him into bed. Their triangle turns into a trapezoid with the appearance of David Williams (Roger Rees), himself a young painter and critic, Channel-hopping to finish up a monograph on Henry Breasley's *oeuvre* and past tense.

We are meant to look on Breasley as, simultaneously, an old man, a terrified child, a back-number bohemian, a priapic basket case, and, nevertheless, a commanding artist. He has run away, and drinks too much, and giggles and rants, full of hubris and resentments and dirty limericks, maundering on in envy of "the old buggers" of ancient Rome who "kept their strength up by suckling the milk of young girls." That he should wish to marry the blonde and innocent Diana is obscene. And yet he works, every day, in his barn. Each of his engagements is passionate. Life and art for him are equal risks, and consubstantial. He *is* his painting, which is why he despises abstract art: "the footsteps of Pythagoras," mere "geometry" that "avoids human responsibility" and belongs in "the ebony tower," a "rubbish tip" for paintings—a heap of Braques, Mondrians, Pollocks—that "are scared of being clear." Abstraction is a kind of castration.

Naturally, young David is an abstract painter who believes in "reducing art to fundamentals." Ever so prim and polite, a husband and a father and a teacher of "choices," he says, "I'm more interested in the mind than the genitals." That's not exactly the same thing he says to Diana—"Look, it may not solve anything, but let's go to bed"—but it does establish him as an easy target for the old man's slings and arrows.

What an opportunity for Olivier to show off, to play a randy old Yeats or a paranoid Stravinsky or a cunning Picasso, to pile on the ever-popular nineteenth-century life-force. And, to be sure, he chews some scenery. But he also gives us the impression that Breasley has a few doubts, that each fulmination is a sort of hypothesis, that he's seen through his own crust to a secret dependency. David tells him, "Being a genius doesn't give you the right to ruin someone else's life." But does Breasley really believe he's a genius? Inside his bluster is a reticence.

This reticence gives us room to think about the other characters. (Even when he's chewing scenery, Sir Laurence never steals scenes; everybody around him is allowed to breathe.) As Diana, Scacchi proves to be about as innocent as Lilith. As the punk sex-kitten Anne, Willcox perplexes. (In real life, she's a British New Wave rock star known for her odd, oxidized hairdos.) As the feckless David, Rees is almost as good as he was in *Nicholas Nickleby;* David can't even star in his own abstract fairy tale.

We also get to think about the scenery that's being chewed. The house, the lawn, the garden, the "forest of the monks," the lake where the women swim naked, the wineglasses and the fruit are

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all perfectly composed, very painterly. Breasley has landscaped his life. It is a controlled environment, like Disneyland; we are being asked the usual John Fowles questions about the nature of illusion and reality, and we get the usual enigmatic answers. The man does go on about sex and art. If he were a German, we'd accuse him of wearing metaphysical lederhosen to every novel.

Still, *The Ebony Tower* is literate entertainment, and who on earth will play these roles when Olivier is gone? There is nobody else.

I DIDN'T READ THE BEST-SELLING DOMINICK Dunne novel to which **The Two Mrs. Grenvilles** (Sunday, February 8, and Monday, February 9; 9 to 11 P.M.; NBC) is apparently faithful. I wasn't even interested in these people when Truman Capote wrote about them in *Esquire* and found himself no longer welcome at La Côte Basque for lunch. Maybe you knew of them in real life—it *was* a famous case—and maybe they actually had an idea or read a book or two on their way from Groton to Harvard to the bank to Newport to Europe to hell, but I doubt it. What they seem to have been about is houses, clothes, jewels, servants, horses, booze, skeet-shooting, and adultery. In my opinion, the trouble with this country is that the peasants have money.

Anyway, young Billy Grenville, a Navy ensign and playboy heir to the usual fortune, wanders into El Morocco one night and meets the usual showgirl, Ann. They fall in love and get married in spite of the disapproval of Billy's mother, the first Mrs. Grenville. The second Mrs. Grenville proceeds then to neglect her child in the interest of social-climbing up to the eminence of finger food with the Duchess of Windsor, *ci-devant* vamp and *soi-disant* arbiter of bon ton. Billy doesn't like working in a bank, even though it's his own, and so he drinks a lot and sleeps around. Ann doesn't like Billy's mother, and so she drinks a lot and sleeps around.

They discuss divorce, and she shoots him dead because, she says, she thought he was a burglar. The first Mrs. Grenville is, of course, disappointed but firmly opposed to family scandal, so pulls some strings and bribes some people, and the Duchess of Windsor lies for her, and the grand jury believes Ann, and Ann goes to Europe to drink a lot and sleep around, and Billy's mother goes to the Colony for lunch, and I'm not going to tell you the big secret about Kansas or who commits suicide or anything else except...

Ann-Margret as the second Mrs. Grenville overacts enough to frighten the turtles; Claudette Colbert as the first does the damnedest impersonation of Lillian Hellman, and I don't know why; everybody smokes in taxicabs and nobody has the slightest redeeming social value. ▬

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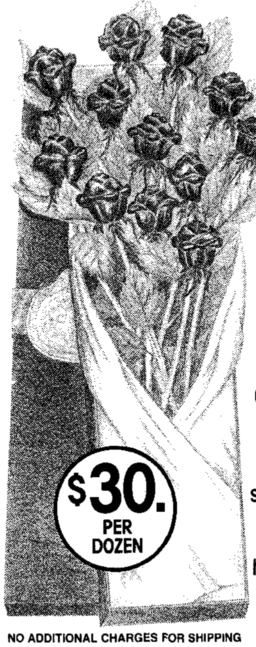

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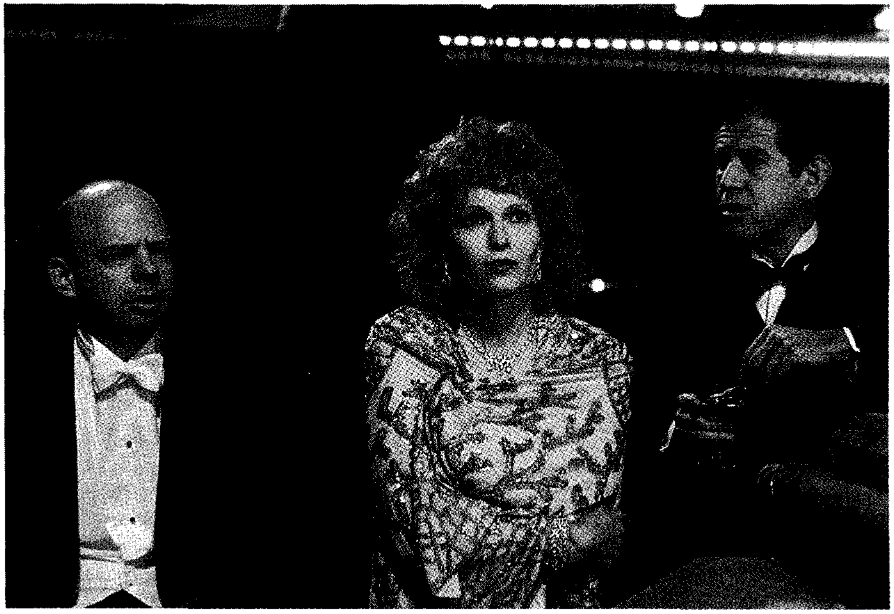
"...Woody Allen's nostalgic *Radio Days* is exquisitely crafted, but the picture is suffused with mediocrity..."



MEMORIES ARE MADE OF THIS: *Wallace Shawn, Mia Farrow, and Tony Roberts in* Radio Days.

IN **Radio Days,** A MILD AND VERY MINOR reminiscence of the thirties and forties, Woody Allen weaves together scenes of two groups of people—his large family, living together in awkward, angry intimacy in a dowdy Rockaway house, and a number of "glamorous" radio announcers, performers, and personalities enjoying the high life on the air and at creamy-walled nightclubs. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. At that time, as Woody would have it, radio was at the center of the nation's social and imaginative existence. We get a series of brief vignettes held together only by some vague connection to broadcasting. The real glue, however, is the lullingly beautiful popular music of the period—Cole Porter, Dubin and Warren, big-band jazz, crooners, torch singers, Carmen Miranda. The music, perfectly matched to images of old wood and brick buildings and old glamour spots, produces a mood of distanced, bittersweet nostalgia. *Radio Days* becomes a gently satirical commemoration of forgotten lives.

At home, the shapeless, homely parents, aunts, uncles, and cousins grate on one another's nerves. Locked in compromise and failure, and seemingly trapped inside their little house, they don't fight in a serious way, but they never stop ragging, carping, nattering. Woody Allen appears to have a theoretical commitment to family solidarity, but in practice he makes the house seem like a banal hell—a place to escape from. And the show-biz types are mainly phonies and jerks with cultured mid-Atlantic accents, put-on artists who, through luck and opportunism, wind up dominating the fantasies of millions. If he can't work up any anger toward these two sets of people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). *Radio Days* is exquisitely crafted, but the picture is suffused with mediocrity. At times, one gets the impression that if the music hadn't thrown a warm glow of romance over the whole period, Woody Allen would have found the memory of these people unbearable.

Woody narrates. These are his memories, a kind of low-down, pop-culture version of Fellini's *Amarcord,* with radio assuming the importance of the Fascists, and the imagined goings-on at the Stork Club and the Rainbow Room substituting for Fellini's magical luxury ocean liner *Rex.* Yet *Amarcord,* with its few interconnected stories, has some narrative bite. Here, there are dozens of tiny anecdotes, and since they don't build or comment on one another, they can be enjoyed only in a limited, blackout-sketch way. I don't mean to suggest that the movie is a failed narrative. Talking to us directly, Woody presents himself as an exuberant raconteur, sharing grotesque or poignant stories that he's heard or imagined. The movie has the rhythm (but not the comic aggression) of an extended monologue. It's sustained, but also a little monotonous. When Dianne Wiest finally has a big date, her beau, panicked by Orson Welles's *The War of the Worlds* broadcast, leaves her in the lurch. A little girl falls into a well, and the whole country—rich and poor—waits to hear if she'll be fished out alive. The Communists living next door won't turn off the radio on Yom Kippur, and Uncle Abe, who runs over to argue with them, comes back excited by the struggle of the working class.... Some of the sketches gain from brevity, and everything concerning Mia Farrow, who plays a squeaky-voiced dumbbell gently sleeping her way to radio fame, benefits from the special sweetness of Woody's feelings about her. But many of the vignettes are just a whisper.

Woody Allen's idea seems to be that radio, which appealed to people's imagination and their love of romance and storytelling, brought everyone together. (Implicitly, television, by spelling everything out, produces a mass of alienated individuals.) Yet the scenes of togetherness in *Radio Days* give us very little to cheer about. At the end of *The Purple Rose of Cairo,* the movie dreamers were left with nothing in their lives—nothing but dreams. The same is almost true of the radio listeners here. And the celebrities, enjoying their New Year's Eve champagne on a Times Square rooftop, are headed for an obscurity just as profound as the one blanketing the poor Jewish families of Rockaway. Why is the movie so sad and muffled? Perhaps because, deep down, Woody Allen realizes that radio and movies aren't enough. Yet he can't bear that idea, so these reminiscences of popular culture in his youth get dragged down by the bad thoughts he's suppressing. Certainly, something is making this movie terribly

Photograph by Brian Hamill.

sad—perhaps even sadder than he knows.

SHELLEY LONG, WHO HAS PERFECT FEAtures and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in **Outrageous Fortune,** a new-style formula comedy from Disney. The picture has been put together with enough calculation to send a rocket to Pluto. Yet for an hour or so, I laughed at these two, who never stop fighting with each other or putting other people on. They are inexhaustible, and the movie, crass and mechanical as much of it is, gives them plenty of room to try things out.

Looking like an aerobicized bean pole, Long plays a more developed version of her high-minded barmaid on NBC's *Cheers*. This time she's a high-minded student actress. Solemn, frustrated, and angry, Lauren Ames is a New York acting snob: She may never have performed in so much as a Greenwich Village street fair, but she puts down anyone who takes acting less seriously than she does. She applies for classes with the famous teacher Korzenowski (Robert Prosky)—the awesome, bearded, heavy-accented Korzenowski!—and she's outraged when Sandy Brozinski (Midler), a soft-core-porn actress off the streets, is also admitted. Sandy is noisy and shows up for her audition without a "major monologue." She doesn't take her art seriously at all.

The stuck-up princess and the brass-lunged chippy immediately detest each other, and their rivalry grows more violent when they discover they are both sleeping with the same man. The lover, a suave, lying dog (Peter Coyote), disappears, and the two women—each eager to assert her claim—run after him. *Outrageous Fortune* is a female buddy-buddy movie that becomes a boring chase comedy. This sort of thing hasn't been done very often with women as the buddies, but it's still a formula. In the early acting-class and New York street scenes, veteran Arthur Hiller directs with great assurance. But even as we're watching the movie, we can name the sequels and cast the TV series.

Outrageous Fortune already plays like a sitcom. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph. The two women are polar opposites in temperament, looks, and manners, and the dialogue is all bicker-bicker-bicker (on television now, comedy consists of people who are actually fond of one another endlessly arguing); the events of the story are overprepared—there's no surprise, just structure. Like the earlier Disney comedy *Ruthless People,* this movie gives off an aura of efficiency. Nothing is there just for beauty or pleasure or art; nothing spills over—the movies have been shaped by TV-executive assumptions about the audience's attention span. At the same time, the social attitudes expressed in *Outrageous Fortune* have been positioned just a little beyond those of a "daring" TV series: The slangy "tough" talk about sex and race makes the project seem like a real movie.

The filmmakers have made shrewd use of what's infuriating about Shelley Long—the private-school huffiness—and they've used Bette Midler shrewdly, too, getting her to slash through Long's nonsense. Midler is a natural comedienne, with rolling eyes and a mean mouth, and I don't entirely enjoy seeing her held to the pace of an anxious, gimmicky sitcom performer like Shelley Long. Everything Long does is localized; she gets the laugh for exactly an instant, without any interest in how her character might be shaped for the long run. But Midler is a tremendous temperament and potentially a great actress. She's very funny in *Outrageous Fortune* (and I admit that Long helps her to be funny), yet when the movie is over, you sense that Midler, like a great opera singer appearing in a noisy Broadway show, has been diminished. ■

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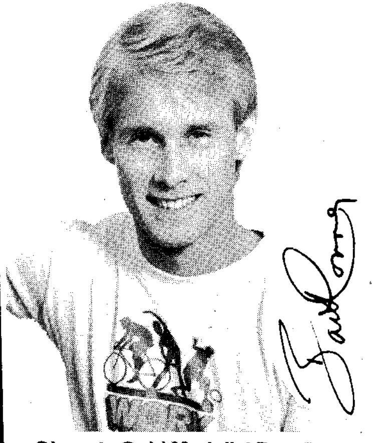

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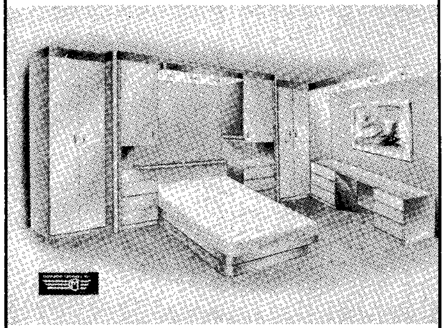

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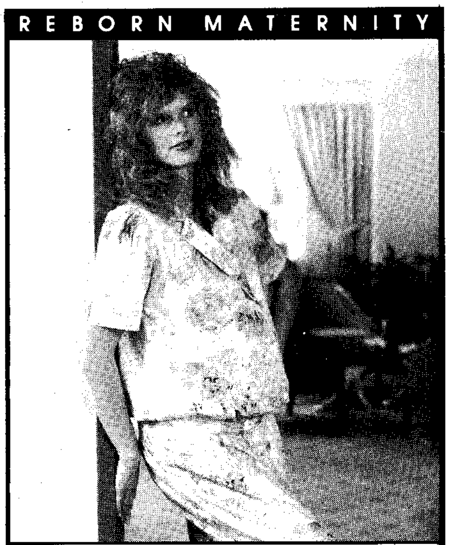

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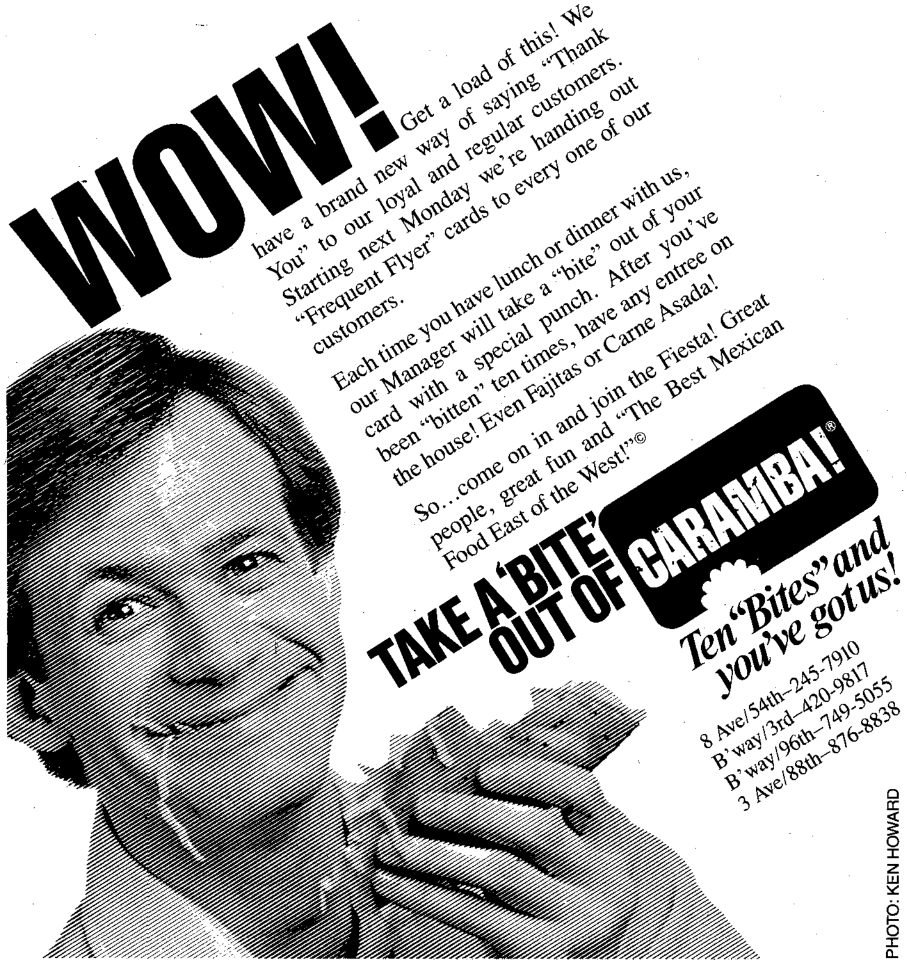
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women's waterproof ski jackets with Thinsulate, were $259–$299, now $103.60–$149.60; ski jackets and suits for men and women by Bogner, Colmar, Ellesse, Eurohead, Klammer, and Steinebronn, were $299–$1,100, now $129–$550 stretch pants (limited supply), bibs (men's only), and insulated pants, were $139–$239, now $64.50–$114.50; wool or wool-blend hats and sweaters, were $18–$200 now $9–$99. Tennis clothing by Adidas Descente, and Ellesse in men's sizes XXS–XXL and women's 4–14: warm-up suits for men and women, were $99–$300, now $49–$150; tennis sweaters and separates, were $35–$160, now $15–$80. M.C., V., checks accepted; all sales final. *Courts & Sports, 410 Columbus Ave., near 80th St. (873-7044); Mon.–Fri. noon–8 p.m., Sat. 11 a.m.–7 p.m., and Sun. noon–6 p.m.; while stock lasts.*

SOHO CHIC

THE THREE DIANNE B. STORES ARE HAVing their winter sale, with the widest selection at the Wooster Street shop. For women (sizes 6–12): Asha wild-silk or cotton clothing: silk diaper pants, were $215, now $135; pin-tucked backless silk blouses, were $295, now $190; pleated and embroidered cotton overshirts, were $635, now $410. From Dianne B.'s archives, one-of-a-kind designer dresses worn at fashion shows, were $475–$2,500, now $310–$1,650. Also, clothing by Dorothée Bis, Jean-Paul Gaultier, Issey Miyake, and others. Junichi Arai furnishing fabrics, were $60–$130 a yd., now $30–$65. At the Madison Avenue and Wooster Street stores only: Asha hand-stitched, -woven, and -dyed cotton or hand-blocked-silk pillow shams, towels, cushion covers, and more (including queen- and king-size silk bedspreads, were $1,250 and $1,450, respectively, now $812.50 and $940. At the Wooster Street store only, Gieves & Hawkes men's wear (sizes 38–46; pants 28–34): navy cashmere jackets with brass buttons, or double-breasted wool pin-striped suits, were $1,175, now $750; wool-worsted trousers, were $245, now $155; tweed Norfolk jackets, were $545, now $350; matching plus fours, were $225, now $145; wool-and-cotton plaid or solid flannel shirts, were $85, now $50; neck- and bow ties, socks, and more. A.E., M.C., V., checks accepted; all sales final. *Dianne B., 102 Wooster St. (219-9760) and 426 West Broadway (226-6400), Mon.–Sat. 11 a.m.–7 p.m. and Sun. noon–6 p.m.; 729 Madison Ave., at 64th St. (759-0988), Mon.–Sat. 10 a.m.–6 p.m. Sale 2/3–15.*

INTERIORS

RICHARD'S TWO STORES ARE OFFERING reductions on custom-design services and furnishing fabrics. Prices for custom items are exclusive of fabric; measuring and installation additional. Custom designs include: slipcovers and bedspreads, now 20 percent off; upholstered headboards in all sizes, were $400–$500, now $275; balloon shades and Roman shades, were $15–$18 a sq. ft., now $8. All upholstered furniture from Lee Industries catalogue, now 25 percent off listed price. Fabrics are at the Grand Street store only and include selections from Mario Buatta, Cyrus Clark, Country Gear, P. Kaufmann, Waverly, Anju Woodridge, Jay Yang, and others, were $12–$20 a yd., now $3.95. M.C., V. accepted; checks accepted only as deposits on custom work; all sales final. *Richard's Interior Design, 1325 Madison Ave., near 93rd St. (831-9000), Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 7 p.m.; 271 Grand St. (966-3606), Sun.–Fri. 9 a.m.–5 p.m.; through 2/28.*

YOUR NUTTY VALENTINE

THESE PECAN CONFECTIONS ARE DELIcious. They come from the South, and if you order by mail or phone before February 9, they will be delivered anywhere in the United States in time for Valentine's Day. Prices include UPS shipping; next- and second-day air service are available at additional cost. Pecan-chocolate-and-caramel turtles, were $16.95 a lb., now $14.75; dark- or milk-chocolate pecan clusters, were $17.95 a lb., now $15.95; deluxe 2-lb. assortment of turtles, clusters, and pecan brittle, was $30, now $25.75; 1-lb. box of pecan brittle, was $12.95, now $11.75. Checks accepted; no credit cards. *The Pecan Connection, 623 West End Ave., New York, N.Y. 10024 (595-2456); phone daily 9 a.m.–10 p.m.; through 2/14.*

HIDEBOUND

SEVERAL HUNDRED PIECES OF FIRST-quality top-grain-cowhide goods in classic styles, in black as well as bright colors, are here at wholesale prices. Selection includes: Velcro-closure key-holders, here $9; calendar–address book–notepad holders with Velcro closure, here $29; loose-leaf organizers in two sizes, here $39 and $49; notepad folders in two sizes, here $18 and $28; envelope bags, here $23; writing portfolios with pockets and notepad, here $60; briefcases, here $88 (without shoulder strap) and $95 (with shoulder strap); and much more. Also, in limited quantities, six styles of Dux black leather-and-suede travel bags, including: shoulder-strap totes, here $70; soft carry-ons in two sizes, here $110 and $145; duffel bags, here $90; backpacks, here $85. M.C., V., checks accepted; all sales final. *Conrad Bell/USA, 50 West 57th St., twelfth floor (307-6411); Wed.–Fri. 10 a.m.–7 p.m.; 2/4–6 only.*

LIGHT UP

BECAUSE THIS SHOWROOM FOR CERAMIC table-lamp bases and other decorative ceramics is moving, it is opening its doors to the public, and offering reductions of 40–75 percent off list. The price of the lamp bases includes wiring but not shades (shades are available at 33–50 percent off list). For example: small vase-shaped lamp, list $99, here $40; one-of-a-kind handmade lamps, some dating back to the 1950s and 1960s, some hand-painted (including Lee Rosen hand-thrown and -painted luster-finished lamp, list $550, here $220); and more. Also, ceramic-drum tables/pedestals, list $300–$780, here $150–$390; contemporary wall and floor tiles, sculptured or in low relief, list $10–$40 a sq. ft., here $4–$18. Checks accepted; no credit cards; all sales final. *Design-Technics, 160 East 56th St., fourth floor (355-3183); Mon.–Fri. 9 a.m.–5 p.m. (also Sat. and Sun., 2/7 and 8 only, noon–5 p.m.); sale 2/3–27.* ■

S&W's Fabulous Once A Year Winter Inventory Liquidation

Of top **American** and **European Designers** at savings of **80%** and more off regular retail

Additional savings on luxury **Cashmere**, soft **Suedes** and supple **Leathers**. Our fabulous **2 For 1 Shoe Sale** is now in progress.The finest European footwear now **25%-35% OFF** Up to the minute **Cruise & Springwear** arriving daily.

Designer Dresses & Suits
Regularly to $500, NOW $\$99^{75}$

Pure Wool Skirts & Pants
Regularly to $250, NOW $\$39^{75}$

Sweaters & Silk Blouses
Regularly to $200
NOW $\$29^{75}$-$\$39^{75}$

You're invited... to take an extra **10% OFF** at the register on our entire drastically reduced inventory of **Designer Coats, Fur-Lined Rainwear** and **Furs**. With this ad thru 3/1/87

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A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 4

100 MOVIES
109 THEATER
112 ART
115 MUSIC & DANCE
118 RESTAURANTS
125 OTHER EVENTS
127 NIGHTLIFE
129 RADIO
130 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—2/4–17: *Filming Othello.* #2—"Rediscovering World Cinema." 2/3–4: *Autumn Sonata; Cries and Whispers.* 2/5: *Kwaidan.* 2/6–7: *The Bicycle Thief; The 400 Blows.* 2/8–9: *Sanjuro; Dersu Uzala.* 2/10–11: *Nosferatu the Vampyre* (1979); *Fitzcarraldo.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. 2/4: *Ballad of a Soldier; The Cranes Are Flying.* 2/5: *At Long Last Love; Can-Can.* 2/6–7: *The Harder They Come; Bongo Man.* 2/8: *Picnic at Hanging Rock; Gallipoli.* 2/9: *Twice in a Lifetime; Divorce, American Style.* 2/10: *Touch of Evil; The Lady From Shanghai.*

3. **ESSEX—Grand St. at Essex. St.** 982-4455. Through 2/5: *The Golden Child.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Through 2/5: *"Crocodile" Dundee.* Opening 2/6: *Come and See.* #2—*Men . . . ; Sherman's March.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Blue Velvet.* #2—*The Morning After.*

6. **8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave.** 674-6515. Through 2/5: "Gay Film Festival."

7. **MOVIELAND 8TH STREET—8th St. e. of University Pl.** 477-6600. #1—*The Mission.* #2—Through 2/5: *Brighton Beach Memoirs.* Opening 2/6: *Light of Day.* #3—Through 2/5: *The Color Purple.* Beg. 2/6: *The Decline of the American Empire.*

8. **THEATRE 80—St. Mark's Pl. w. of First Ave.** 254-7400. 2/4: *Tin Pan Alley; The Great American Broadcast.* 2/5: *The Adventures of Sherlock Holmes; The Hound of the Baskervilles.* 2/6–7: *The Guardsman; Private Lives.* 2/8–9: *Les Enfants terribles; La Faute de l'abbé Mouret.* 2/10: *Hell's Angels; Wings.*

9. **CINEMA VILLAGE—12th St. e. of Fifth Ave.** 924-3363. 2/4–5: *Blood Simple; Chinatown.* 2/6–7: *Bringing Up Baby; Monkey Business* (1952). 2/8–10: *Yojimbo; Throne of Blood.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Crimes of the Heart.* #2—*Marlene.*

11. **QUAD CINEMA—13th St. w. of Fifth Ave.** 255-8800. #1—*Sid & Nancy.* #2—*A Room With a View.* #3—*Down by Law;* Fri.–Sun.: *Matter of Heart.* #4—*Hour of the Star; She's Gotta Have It.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave.** 989-0060. #1—*The Bedroom Window.* #2—Through 2/5: *Something Wild; Lady and the Tramp.* Opening 2/6: *Black Widow.* #3—*Outrageous Fortune.*

21. **GRAMERCY—23rd St. w. of Lexington Ave.** 475-1660. *Little Shop of Horrors.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Outrageous Fortune.*

24. **34TH STREET EAST—34th St. w. of Second Ave.** 683-0255. Through 2/5: *Crimes of the Heart.* Opening 2/6: *Black Widow.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave.** 532-5544. #1—Through 2/5: *Star Trek IV: The Voyage Home.* Opening 2/6: *From the Hip.* #2—*Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Through 2/5: *Wanted Dead or Alive.* Opening 2/6: *Light of Day.* #2—*The Morning After.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340 *Platoon.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Critical Condition.* #2—*The Golden Child.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Through 2/5: *Little Shop of Horrors.* Opening 2/6: *Black Widow.* #2—Through 2/5: *Crimes of the Heart.* Opening 2/6: *From the Hip.* #3—*Blue Velvet.* #4—*She's Gotta Have It.* #5—*Heartbreak Ridge.* #6—*The Mosquito Coast.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Star Trek IV: The Voyage Home.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. Through 2/5: *The Color Purple.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *"Crocodile" Dundee.* **EMBASSY 3**—*Native Son.* **EMBASSY 4**—*The Color of Money.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Deadtime Stories.* #2—*Allan Quatermain and the Lost City of Gold.*

38. EMBASSY 49TH STREET—49th St. e. of Seventh Ave. 757-7003. *Lady and the Tramp.* Theater closed to the public 2/3 and 2/9–10.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*The Bedroom Window.* #2—Through 2/5: *Assassination.* Beg. 2/6: *Scorpion.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Mona Lisa.*

41. ZIEGFELD—54th St. w. of Sixth Ave. 765-7600. *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Through 2/5: *The Color of Money.*

44. SUTTON—57th St. e. of Third Ave. 759-1411. Through 2/5: *Allan Quatermain and the Lost City of Gold.* Opening 2/6: *Black Widow.*

45. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. 581-7360. *Sid & Nancy.*

46. NEW CARNEGIE—57th St. e. of B'way. 582-4582. *Something Wild.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.* Theater closed to the public 2/4–5 and 2/10.

48. PLAZA—58th St. e. of Madison Ave. 355-3320. *The Mission.*

49. PARIS—58th St. w. of Fifth Ave. 688-2013. Through 2/5: *The Decline of the American Empire.* Opening 2/6: *One Woman or Two.*

50. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Through 2/5: *'Round Midnight.* Beg. 2/6: *The Decline of the American Empire.*

51. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—*The Mosquito Coast.*

52. BARONET—Third Ave. at 59th St. 355-1663. *The Fringe Dwellers.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. w. of Fifth Ave. 752-5959. *Sweet Country.*

54. CINEMA I—Third Ave. at 60th St. 753-6022. *Defense of the Realm.* **CINEMA II**—753-0774. Through 2/5: *Betty Blue.* Opening 2/6: *The Assault.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*The Bedroom Window.* #2—832-2720. Through 2/5: *Peggy Sue Got Married.* Opening 2/6: *Light of Day.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Through 2/5: *Brighton Beach Memoirs.* Opening 2/6: *Dead of Winter.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Bedroom Window.*

66. 86TH STREET EAST—86th St. e. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Critical Condition.* #2—Through 2/5: *The Golden Child.* Opening 2/6: *From the Hip.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. 289-8900. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *"Crocodile" Dundee.* Opening 2/6: *Light of Day.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Through 2/5: *Brighton Beach Memoirs.* Opening 2/6: *Dead of Winter.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Scene of the Crime.* #2—*Thérèse.* #3—*Ménage.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Opera do Malandro.* #2—*El Amor Brujo.*

83. REGENCY—B'way nr. 67th St. 724-3700. Through 3/10: "Judy and Liza at the Regency." 2/4–5: *Thoroughbreds Don't Cry; Love Finds Andy Hardy; Every Sunday.* 2/6–7: *The Harvey Girls; Summer Stock.* 2/8–9: *The Sterile Cuckoo; Cabaret.* 2/10–11: *Little Nellie Kelly; In the Good Old Summertime.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Through 2/5: *The Morning After.* Opening 2/6: *Black Widow.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Platoon.* #2—*Radio Days.* #3—Through 2/5: *The Bedroom Window.* Opening 2/6: *From the Hip.* #4—Through 2/5: *Little Shop of Horrors.* Opening 2/6: *Light of Day.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. w. of B'way. 222-3370. 2/4: *The Man Who Envied Women; A Film About a Woman Who . . . .* 2/5: *Broadway Danny Rose; Everything You Always Wanted to Know About Sex.* 2/6: *Some Like It Hot; Don't Bother to Knock.* 2/7: *The Draughtsman's Contract; Brimstone and Treacle.* 2/8: *The Big Sleep* (1946); *In a Lonely Place.* 2/9: *Piaf—The Early Years; Simone de Beauvoir.* 2/10: *Edge of the City; All by Myself.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*Comic Magazine.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *Critical Condition.* Opening 2/6: *Light of Day.* #3—*Blue Velvet.* #4—*Down by Law.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—Through 2/5: *The Color Purple; Wanted Dead or Alive.* Beg. 2/6: *Scorpion.* #2—*Deadtime Stories.* #3—*The Golden Child.* #4—*Critical Condition.*

90. NOVA—B'way nr. 147th St. 862-5728. Through 2/5: *The Golden Child.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Deadtime Stories.* #2—*Allan Quatermain and the Lost City of Gold.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 and 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. 2/6 at 3 and 7: *Jade Love* (Taiwan, 1985), dir. Chang Yi.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. 2/4 at 7:30: *Charade* (1963), dir. Stanley Donen, with Cary Grant and Audrey Hepburn.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. 2/6 at 8: *Who Do You Think You Are?* and *Peace o'Mind* (1983) by Mary Filippo, and *Mad House* (1987), *Match* (1973), and *When That . . .* (1985) by Power Boothe; Filippo and Boothe present. 2/7 at 8: *Ornette: Made in America* (1985), dir. Shirley Clarke; Clarke present. 2/8 at 7: *Christmas on Earth* (1963) and other films by Barbara Rubin.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. "Ciné-Club": adm. $3.50; students and senior citizens $2.50. 2/3–4 at 1, 3:15, 6, and 8:45: *24 heures de la vie d'une femme* (France, 1968), dir. Dominique Delouche; Delouche present. 2/10–11 at 1, 3:15, 6, 8:45: *Adieu Bonaparte* (France, 1985), dir. Youssef Chahine.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. "The Endangered Documentary and Other Species." 2/6 at 6 (benefit with reception; special $10 adm.): *The Trial of the AVCO Plowshares* by Julie Gustafson and John Reilly; at 9: *The Trial of the AVCO Plowshares, Briefcases and Bombshelters* by Bob Hercules, and *Bombs Aren't Cool* by Joan Jubela and Stanton Davis; Gustafson and Reilly present at 6 and 9.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. "Video-Feature": Through 2/22: "Return of Guerrilla Television: A *TVTV* Retrospective."

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. "Japan at War: Rare Films From World War II." 2/4 at 7:30: *Chocolate and Soldiers* (Japan, 1938), dir. Takeshi Sato. 2/6 at 7:30: *Soldiers at the Front* (Japan, 1939), dir. Fumio Kamei, and *Sugata Sanshiro* (Japan, 1943), dir. Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting: 2/8 at 12:30, 1:30, and 2:30: "The Lower East Side Search for a Dream: A Conversation With Irving Howe" (ABC, 1976), and "Green Thumb in the City" (NBC, 1968). Adm. $5: "A Contemporary Lens on Jewish Experience": 2/8 at 4: *We Were So Beloved* (1986), dir. Manfred Kirchheimer; Kirchheimer present.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, free: Through 2/28, Tue.–Sat. at 1: "The Medicine Show"; 2:30: *Las Mujeres del Mercado* by Annie Goldson and Ann Crenovich; at 3: "Democracy in Communication": Latin American video; at 4: "Darkest England," from *The Eleventh Hour* (Channel Four, Great Britain, 1984). Adm. $5: 2/6 at 9: *Virtues of Negative Fascination* by Jonathan Reiss and Joe Rees, featuring the performance group Survival Research Laboratories, who will introduce the film.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $5: Through 2/14: Jon Jost retrospective. 2/6 at 8: *Speaking Directly: Some American Notes* (1973), by Jost. 2/7 at 8: *Angel City* (1977), by Jost.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. 2/10–3/14, Wed.–Sat. at 12:30 and 3:30, Tue. at 5:30: *The Petrified Forest* (NBC, 1955), with Humphrey Bogart. Wed.–Sat. noon–5, Tue. noon–8: Through 2/7: "BBC Television: Fifty Years." Through 2/28: "New York World Television Festival."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Through 2/10: "Video: Recent Acquisitions." **Titus Theater 1:** 2/5 at 2:30 and 6: "A History of Camera Movement": *Notorious* (1946), dir. Alfred Hitchcock, cinematography by Ted Tetzlaff. Through 2/12: "British Film: Traditions—Melodramatics." 2/6 at 2:30: *Walkabout* (Australia, 1970), dir. Nicolas Roeg; at 6: *The Draughtsman's Contract* (Great Britain, 1982), dir. Peter Greenaway. 2/7 at 2: (See 2/6 at 2:30); at 5: *Frenzy* (Great Britain, 1972), dir. Alfred Hitchcock. 2/8 at 2: *Radio On* (Great Britain, 1979), dir. Chris Petit; at 5: *Quadrophenia* (Great Britain, 1979), dir. Franc Roddam. 2/9 at 2:30: (See 2/8 at 5); at 6: (See 2/8 at 2). 2/10 at 2:30: (See 2/6 at 6); at 6: *Odd Man Out* (Great Britain, 1947), dir. Carol Reed. **Titus Theater 2:** 2/6–24: "The Films of Rudy Burckhardt." 2/6 at 3: Rudy Burckhardt: "Travel": *Seeing the World—Part One: A Visit to New York, N.Y.* (1937), *Haiti* (1938), *Montgomery, Alabama* (1941), *Trinidad* (1943), *Verona* (1955), and *Around the World in Thirty Years* (1951–83); 6:30: Rudy Burckhardt: "The Streets of New York": *The Pursuit of Happiness* (1940), *Up and Down the Waterfront* (1946), *The Climate of New York* (1948), *Under the Brooklyn Bridge* (1953), *Eastside Summer* (1959), and *Default Averted* (1975). 2/7 at 2:30: Rudy Burckhardt: "City and Country": *How Wide Is Sixth Avenue I* (1945), *Caterpillar* (1973), *How Wide Is Sixth Avenue II* (1963), *Summer* (1970), *Doldrums* (1972), *Slipperella* (1973), and *All the Major Credit Cards* (1982); 5:30: Rudy Burckhardt: "Sodom and Gomorrha, New York": *Miracle on the BMT* (1963), *Square Times* (1967), *Sodom and Gomorrha, New York 10036* (1976), and *Inside Dope* (1971). 2/8 at 2:30: (See 2/6 at 6:30); 5:30: (See 2/6 at 3). 2/9 at 3: Rudy Burckhardt: "Starring Edwin Denby": *145 West 21* (1936), *Lurk* (1964), and *Money* (1968); 6:30: "Cineprobe": *Slow Moves* (1984) by Jon Jost; Jost present. 2/10 at 3: (See 2/7 at 5:30); 6:30: (See 2/7 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/2–5 at 8: *Otello* (Italy, 1986), dir. Franco Zeffirelli, with Placido Domingo. 2/6–7 at 8 and 9:45, 2/8 at 3, 5, 7, and 9, 2/9–11 at 8: *She's Gotta Have It* (1986), dir. and with Spike Lee.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. 2/7 at 1:30: *Stir Crazy* (1980), dir. Sidney Poitier, with Gene Wilder and Richard Pryor.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. 2/5 at noon: "Images of Africa: Ousmane Sembene": *Tauw* (Senegal, 1970), and *Black Girl* (Senegal, 1965), dir. Sembene. 2/10 at noon: Gordon Parks retrospective: *Shaft* (1971), dir. Parks, with Richard Roundtree; 2:30: "Films on Apartheid": *South Africa: The White Laager*

(1977), dir. Peter Davies, and *Praise* (1982), dir. Richard Green, based on Nadine Gordimer's book.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; senior citizens and students $4. "The Age of New Yorker Films"; separate adm. to each film. 2/3–5 at 6: *The Crazy Family* (Japan, 1984), dir. Sogo Ishii; at 8: *Mes Petites Amoureuses* (France, 1974), dir. Jean Eustache; at 10: *Every Man for Himself* (France-Switzerland, 1980), dir. Jean-Luc Godard. 2/6–8 at 6: *Painters Painting* (1972), dir. Emile de Antonio; at 8: *Amulet of Ogum* (Brazil, 1975), dir. Nelson Pereira dos Santos; at 10: *Une Femme douce* (France, 1969), dir. Robert Bresson; 2/7–8 at 4: *Les Carabiniers* (France, 1963), dir. Jean-Luc Godard. 2/10–12 at 6: *Two or Three Things I Know About Her* (France, 1966), dir. Jean-Luc Godard; at 8: (See 2/6–8 at 8); at 10: *Beware of a Holy Whore* (West Germany, 1970), dir. Rainer Werner Fassbinder. Public Service (free): Sat.–Sun. at 2, through 2/8: *God's Country* (1985), dir. Louis Malle.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. "American Visions." 2/7 at 2: *Moran: Landscape of the West* and *Silver Lining.*

ST. ANN'S—157 Montague St., Brooklyn Heights. (718) 834-8794. Adm. $4. "The Homeless Film Festival." 2/6 at 8: *Hunger* (Sweden, 1966), dir. Per Oscarsson. 2/7 at 8: *Grey Gardens* (1976), dir. David and Albert Maysles, and *Squatters: The Other Philadelphia Story* (1984), dir. Charles Koppelman.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. "Chimes for Orson Welles." 2/8 at 1:30: *F Is for Fake* (1974), dir. Welles.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Through 2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." Through 2/7, Wed.-Sat. at 11:30 a.m. and 2, Sun. at 3, Tue. at 1:30, 4, and 6:15: Program II: "Pleasures and Pitfalls" (1905-1908). 2/8–14, Wed.-Sat. at 11:30 a.m. and 2:30, Sun. at 3, Tue. at 1:30: Program III: "America in Transition" (1909-1912). **Philip Morris branch, 42nd St. at Park Ave.** 878-2550. Free. "Films by Red Grooms." 2/10 at 12:30: *Ruckus Manhattan* (1976). 2/11 at 12:30: *Fat Feet* (1966), *Tappy Toes* (1968–69), and *Target Discount Store* (1970).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *From the Hip.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Scorpion.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Outrageous Fortune.* #2—Through 2/5: *Critical Condition.* Beg. 2/6: *From the Hip.* #3—*Deadtime Stories.* #4—*The Mission.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *Black Widow.* #2—*Outrageous Fortune.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Platoon.* #2—*Critical Condition.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Through 2/5: *The Golden Child.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Allan Quatermain and the Lost City of Gold.* #2—*The Bedroom Window.* #3—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Light of Day.* #4—Through 2/5: *Jocks.* Beg. 2/6: *Scorpion.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Star Trek IV.* #2—*The Golden Child.* #3—*Allan Quatermain and the Lost City of Gold.* #4—*Wanted Dead or Alive.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Outrageous Fortune.* #2—*Radio Days.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Mission.* #2—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Scorpion.* #3—*Allan Quatermain and the Lost City of Gold.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Allan Quatermain and the Lost City of Gold.* #2—*Radio Days.* #3—*Critical Condition.* #4—*The Mission.* #5—Through 2/5: *Jocks.* Beg. 2/6: *From the Hip.* #6—*The Golden Child.* #7—*The Bedroom Window.* #8—*Little Shop of Horrors.* #9—*Deadtime Stories.* #10—*Outrageous Fortune.* #11—*Wanted Dead or Alive.* #12—*Platoon.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Light of Day.* #4—*The Bedroom Window.* #5—*Radio Days.* #6—Through 2/5: *Radio Days.* Beg. 2/6: *From the Hip.* #7—*Little Shop of Horrors.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. Through 2/5: *Star Trek IV.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Outrageous Fortune.* #2—*Deadtime Stories.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Black Widow.* #2—*The Mission.*

204. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *Black Widow.* #2—Through 2/5: *The Mosquito Coast.* #3—*Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

207. COMMODORE—B'way at Rodney St. 384-7259. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Scorpion.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Allan Quatermain and the Lost City of Gold.* #2—*The Mission.* #3—*Deadtime Stories.* #4—Through 2/5: *Critical Condition.* Beg. 2/6: *Dead of Winter.* #5—Through 2/5: *Wanted Dead or Alive; Warrior Queen.* Beg. 2/6: *Scorpion.*

210. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*Platoon.* #2—Through 2/5: *Platoon.* Beg. 2/6: *Black Widow.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Radio Days.* #2—*The Golden Child.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Platoon.* #2—*The Golden Child.* #3—*Star Trek IV.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Black Widow.* #2—Through 2/5: *The Morning After.* Beg. 2/6: *Light of Day.* #3—*Allan Quatermain and the Lost City of Gold.* #4—*The Mission.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Radio Days.* #2—*Outrageous Fortune.* #3—*Deadtime Stories.* #4—*Platoon.* #5—*Allan Quatermain and the Lost City of Gold.* #6—Through 2/5: *Critical Condition.* Beg. 2/6: *Light of Day.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Platoon.* #2—Program unavailable.

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Allan Quatermain and the Lost City of Gold.* #2—*Deadtime Stories.* #3—*The Morning After.* #4—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #5—*Critical Condition.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Critical Condition.* #2—*Deadtime Stories.* #3—*Allan Quatermain and the Lost City of Gold.* #4—Through 2/5: *The Golden Child.* Beg. 2/6: *From the Hip.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Through 2/5: *The Morning After.* Beg. 2/6: *Black Widow.* #2—*Little Shop of Horrors.* #3—Through 2/5: *Critical Condition.* Beg. 2/6: *Light of Day.* #4—*Platoon.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Through 2/5: *Jocks; Wanted Dead or Alive.* Beg. 2/6: *Dead of Winter.* #2—*Allan Quatermain and the Lost City of Gold.* #3—*Deadtime Stories.* #4—*Outrageous Fortune.* #5—Through 2/5: *The Mission.* Beg. 2/6: *From the Hip.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Brighton Beach Memoirs.* #2—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *From the Hip.* #3—Through 2/5: *Jocks.* Beg. 2/6: *Scorpion.* #4—*Little Shop of Horrors.*

QUEENS

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300. ASTORIA—UA ASTORIA—545-9470. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *Critical Condition; Jocks.* Beg. 2/6: *Light of Day.* #3—*Outrageous Fortune.* #4—*Platoon.* #5—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #6—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Scorpion.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Radio Days.* #2—*Little Shop of Horrors.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*Outrageous Fortune.* #2—Through 2/5: *Outrageous Fortune.* Beg. 2/6: *From the Hip.* #3—*The Mission.* #4—*The Bedroom Window.*

303. CORONA—PLAZA—639-7722. Through 2/5: *Wanted Dead or Alive; Reform School Girls.* Beg. 2/6: *Three Amigos; Cobra.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Platoon.* #2—*The Mission.* #3—*Outrageous Fortune.* #4—*The Bedroom Window.* #5—*Crimes of the Heart.* #6—Through 2/5: *Critical Condition.* Beg. 2/6: *Black Widow.* #7—Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *From the Hip.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Platoon.* #2—*The Golden Child.*

306. FLUSHING—UA QUARTET—359-6777. #1—*Allan Quatermain and the Lost City of Gold.* #2—*Platoon.* #3—Through 2/5: *Platoon.* Beg. 2/6: *Light of Day.* #4—Through 2/5: *Critical Condition.* Beg. 2/6: *Black Widow.*

307. FLUSHING—UTOPIA—454-2323. #1—*Outrageous Fortune.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*A Room With a View.*

309. FOREST HILLS—CONTINENTAL—544-1020. #1—*The Morning After.* #2—*Crimes of the Heart.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—261-7866. #1—*Radio Days.* #2—*The Mission.*

311. FOREST HILLS—LOEWS TRYLON—459-8944. *Star Trek IV.*

312. FOREST HILLS—MIDWAY—261-8572. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *Light of Day.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Black Widow.*

313. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *Black Widow.* #2—*Outrageous Fortune.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—*Platoon.* #5—*Allan Quatermain and the Lost City of Gold.*

314. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Light of Day.* #2—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Dead of Winter.*

315. JACKSON HEIGHTS—COLONY—478-6777. #1—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Black Widow.* #2—Through 2/5: *Allan Quatermain and the Lost City of Gold.* Beg. 2/6: *Light of Day.*

316. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Allan Quatermain and the Lost City of Gold.*

317. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Through 2/5: *Critical Condition.* Beg. 2/6 (tent.): *From the Hip.* #2—*A Room With a View.*

318. OZONE PARK—CROSSBAY—848-1738. #1—*Outrageous Fortune.* #2—*Allan Quatermain and the Lost City of Gold.*

319. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Brighton Beach Memoirs.* #2—*"Crocodile" Dundee.* #3—*Wanted Dead or Alive.*

320. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

321. SUNNYSIDE—CENTER—784-3050. #1—*Platoon.* #2—*Outrageous Fortune.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*The Golden Child.* #2—*Allan Quatermain and the Lost City of Gold.*

401. NEW DORP—HYLAN—351-6601. #1—*Platoon.* #2—*Radio Days.*

402. NEW DORP—LANE—351-2110. *Critical Condition.*

403. NEW DORP—RAE—979-0444. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Light of Day.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Black Widow.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Deadtime Stories.* #2—*The Bedroom Window.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Platoon.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

501. BELLMORE—MOVIES—783-7200. Through 2/5: *Blue Velvet.* Beg. 2/6 (tent.): *Star Trek IV.*

502. BETHPAGE—MID-ISLAND—796-7500. Through 2/5: *The Golden Child.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Allan Quatermain and the Lost City of Gold.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #3—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Scorpion.* #4—Through 2/5: *The Morning After.* Beg. 2/6: *Black Widow.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Outrageous Fortune.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *The Morning After.* Beg. 2/6: *Star Trek IV.* #4—Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *Light of Day.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Outrageous Fortune.* #2—*Platoon.* #3—Through 2/5: *The Mission.* Beg. 2/6: *Light of Day.* #4—*Little Shop of Horrors.* #5—Through 2/5: *Star Trek IV.* Beg. 2/6: *Black Widow.* #6—*Allan Quatermain and the Lost City of Gold.* #7—*The Morning After.* #8—*The Golden Child.*

506. GREAT NECK—SQUIRE—466-2020. #1—Through 2/5: *The Morning After.* Beg. 2/6: *Light of Day.* #2—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Black Widow.* #3—*Allan Quatermain and the Lost City of Gold.*

507. HEWLETT—RKO—791-6768. Through 2/5: *Heartbreak Ridge.* Beg. 2/6: *No Mercy.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Scorpion.* #2—*Allan Quatermain and the Lost City of Gold.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Radio Days.* #2—*The Bedroom Window.* #3—Through 2/5: *Crimes of the Heart.* Beg. 2/6: *From the Hip.* #4—*Platoon.* #5—Through 2/5: *Critical Condition.* Beg. 2/6: *Dead of Winter.* #6—Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *Black Widow.*

510. LAWRENCE—RKO—371-0203. #1—*Critical Condition.* #2—*Little Shop of Horrors.* #3—*Deadtime Stories.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Star Trek IV.* #2—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Brighton Beach Memoirs.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Radio Days.* #2—*Platoon.* #3—*Crimes of the Heart.* #4—*Star Trek IV.* #5—*Outrageous Fortune.* #6—*Critical Condition.*

513. LONG BEACH—PARK AVENUE—432-0576. Through 2/5: *Star Trek IV.* Beg. 2/6: *The Golden Child.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Platoon.* #2—*Radio Days.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Light of Day.* #4—*Allan Quatermain and the Lost City of Gold.*

515. MALVERNE—TWIN—599-6966. #1—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Brighton Beach Memoirs.* #2—*A Room With a View.*

516. MANHASSET—MANHASSET—627-7887. #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Crimes of the Heart.*

517. MASSAPEQUA—PEQUA—799-6464. *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*The Mission.* #2—Through 2/5: *The Golden Child.* Beg. 2/6: *Dead of Winter.* #3—Through 2/5: *Critical Condition.* Beg. 2/6: *Light of Day.* #4—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #5—*Star Trek IV.* #6—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Scorpion.* #7—*Allan Quatermain and the Lost City of Gold.* #8—*Platoon.* #9—Through 2/5: *Platoon.* Beg. 2/6: *Black Widow.*

519. MERRICK—TWIN—546-1270. #1—Through 2/5: *The Morning After.* Beg. 2/6: *Black Widow.* #2—Through 2/5: *Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*"Crocodile" Dundee.* #2—*A Room With a View.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Through 2/5: *Star Trek IV.* #2—Through 2/5: *Brighton Beach Memoirs.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*A Room With a View.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*The Mission.* #2—*Brighton Beach Memoirs.* #3—*"Crocodile" Dundee.* #4—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Outrageous Fortune.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Mission.* #2—Through 2/5: *The Golden Child.* Beg. 2/6: *From the Hip.*

526. ROSLYN—ROSLYN—621-8488. #1—*Radio Days.* #2—Through 2/5: *Something Wild.* Beg. 2/6: *Dead of Winter.*

527. SYOSSET—SYOSSET—921-5810. #1—*The Morning After.* #2—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Light of Day.* #3—*The Mission.*

528. SYOSSET—UA CINEMA 150—364-0700. *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Morning After.* #2—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Light of Day.* #3—Through 2/5: *A Room With a View.* Beg. 2/6: *Black Widow.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*Radio Days.* #3—*Critical Condition.* #4—*Deadtime Stories.* #5—*The Golden Child.* #6—*The Bedroom Window.* #7—*Star Trek IV.* #8—*Platoon.* #9—Through 2/5: *Platoon.* Beg. 2/6: *From the Hip.* #10—*Wanted Dead or Alive.* #11—*Outrageous Fortune.* #12—*Allan Quatermain and the Lost City of Gold.*

531. WANTAGH—RKO—781-6969. Through 2/5: *Heartbreak Ridge.* Beg. 2/6: *No Mercy.*

532. WESTBURY—DRIVE-IN—334-3400. #1—Through 2/5: *The Golden Child.* Beg. 2/6: *Light of Day.* #2—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Scorpion.* #3—*Deadtime Stories.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—Through 2/5: *Stand By Me.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*The Mission.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *The Morning After.* Beg. 2/6: *From the Hip.*

601. BABYLON—SOUTH BAY—587-7676. #1—Through 2/5: *Critical Condition.* #2—*Outrageous Fortune.* #3—Through 2/5: *The Mosquito Coast.*

602. BAY SHORE—CINEMA—665-1722. Through 2/5: *The Bedroom Window.* Beg. 2/6: *Light of Day.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Platoon.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. Through 2/5: *Heartbreak Ridge.* Beg. 2/6: *Three Amigos.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Star Trek IV.* #2—*Deadtime Stories.* #3—Through 2/5: *Top Gun; Lady and the Tramp.* Beg. 2/6: *From the Hip.* #4—*The Golden Child.* #5—*Platoon.* #6—*The Bedroom Window.* #7—*Outrageous Fortune.* #8—*Radio Days.* #9—*Critical Condition; An American Tail.* #10—*The Mission.* #11—*"Crocodile" Dundee.* #12—*Allan Quatermain and the Lost City of Gold.*

608. COMMACK—MULTIPLEX—462-6953. #1—*Radio Days.* #2—*Deadtime Stories.* #3—*The Bedroom Window; An American Tail.* #4—*Allan Quatermain and the Lost City of Gold.* #5—*Critical Condition.* #6—*Star Trek IV.* #7—*The Golden Child.* #8—*Outrageous Fortune.* #9—*Platoon.* #10—Through 2/5: *Platoon.* Beg. 2/6: *From the Hip.* #11—*Little Shop of Horrors; Lady and the Tramp.* #12—*Crimes of the Heart.*

609. COMMACK—RKO—499-4545. #1—*The Mission.* #2—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Light of Day.*

610. CORAM—PINE—698-6442. #1—*Platoon.* #2—*Critical Condition.* #3—*Star Trek IV.* #4—*Brighton Beach Memoirs.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Outrageous Fortune.* #2 and #3—*Platoon.* #4—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Light of Day.* #5—*Allan Quatermain and the Lost City of Gold.* #6—*Critical Condition.* #7—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *From the Hip.* #8—Through 2/5: *The Golden Child.* Beg. 2/6: *Black Widow.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Outrageous Fortune.* #2—*Platoon.* #3—Through 2/5: *The Mission.* Beg. 2/6: *From the Hip.* #4—Through 2/5: *Crimes of the Heart.* Beg. 2/6: *Black Widow.* #5—Through 2/5: *Star Trek IV.* Beg. 2/6: *Light of Day.*

613. ELWOOD—ELWOOD—499-7800. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *From the Hip.* #2—*The Bedroom Window.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Outrageous Fortune.* #2—*Radio Days.* #3—*Star Trek IV.* #4—*The Mission.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Platoon.*

618. ISLIP—ISLIP—581-5200. #1—Through 2/5: *Critical Condition.* #2—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Black Widow.* #3—*Outrageous Fortune.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Allan Quatermain and the Lost City of Gold.*

620. LINDENHURST—LINDENHURST—888-5400. Through 2/5: *Three Amigos.* Beg. 2/6: *Heartbreak Ridge.*

621. MATTITUCK—MATTITUCK—298-4405. #1—*A Room With a View.* #2—Through 2/5: *The Golden Child.* Beg. 2/6: *Light of Day.* #3—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Black Widow.* #4—*Outrageous Fortune.* #5—*"Crocodile" Dundee.* #6—*The Mission.*

623. NORTHPORT—NORTHPORT—261-8600. Through 2/5: *Peggy Sue Got Married.* Beg. 2/6: *The Color of Money.*

624. OAKDALE—OAKDALE—589-8118. Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *Star Trek IV.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Crimes of the Heart.* #2—*The Mission.* #3—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Light of Day.* #4 and #5—*Outrageous Fortune.* #6—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #7—*Allan Quatermain and the Lost City of Gold.* #8—Through 2/5: *Star Trek IV.* Beg. 2/6: *Black Widow.* #9—*Radio Days.* #10—*Critical Condition.* #11—*The Golden Child.* #12—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Dead of Winter.* #13—*Platoon.*

626. PATCHOGUE—TRIPLEX—475-0601. #1—Through 2/5: *Three Amigos.* Beg. 2/6: *"Crocodile" Dundee.* #2—Through 2/5: *Heartbreak Ridge.* Beg. 2/6: *Brighton Beach Memoirs.* #3—*Stand By Me.*

627. PORT JEFFERSON—MINI EAST—928-6555. Through 2/5: *The Mosquito Coast.* **WEST**—*The Mission.*

628. RIVERHEAD—SUFFOLK—727-3133. Through 2/5: *Critical Condition.*

630. SAG HARBOR—SAG HARBOR—725-0010. Through 2/5: *Rouge Baiser.* Beg. 2/6: *Twist and Shout.*

631. SAYVILLE—SAYVILLE—589-0232. #1—*A Room With a View.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #3—*Critical Condition.*

633. SMITHTOWN—SMITHTOWN—265-1551. *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*The Mission.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #3—Through 2/5: *The Morning After.*

635. STONY BROOK—LOEWS—751-2300. #1—*Platoon.* #2—*The Golden Child.* #3—*Star Trek IV.*

636. WEST ISLIP—TWIN—669-2626. #1—*The Golden Child.* #2—*"Crocodile" Dundee.* #3—*Lady and the Tramp.* #4—*An American Tail.*

637. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*"Crocodile" Dundee.* #2—Through 2/5: *The Morning After.*

638. WESTHAMPTON—WESTHAMPTON—288-1500. Through 2/5: *The Bedroom Window.* Beg. 2/6: *The Mission.*

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MOVIES

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Mission.* #2—*Outrageous Fortune.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Through 2/5: *Heartbreak Ridge.* Beg. 2/6: *Black Widow.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*"Crocodile" Dundee.* #2—Through 2/5: *Crimes of the Heart.* Beg. 2/6: *Light of Day.* #3—*Allan Quatermain and the Lost City of Gold.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Through 2/5: *"Crocodile" Dundee.* #2—*Platoon.*

704. HARRISON—CINEMA—835-5952. Through 2/5: *Brighton Beach Memoirs.*

705. HARTSDALE—CINEMA—428-2200. #1—*Critical Condition.* #2—Through 2/5: *Deadtime Stories.* Beg. 2/6: *From the Hip.* #3—*Allan Quatermain and the Lost City of Gold.* #4—Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *Black Widow.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*Radio Days.* #3—*Crimes of the Heart; An American Tail.* #4—*Platoon.* #5—Through 2/5: *Platoon.* Beg. 2/6: *From the Hip.* #6—*A Room With a View.* #7—*Outrageous Fortune.* #8—*Deadtime Stories.* #9—*The Bedroom Window.* #10—*Allan Quatermain and the Lost City of Gold.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Platoon.* #2—*The Mission.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—Through 2/5: *The Morning After.* Beg. 2/6: *Scorpion.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #2—*"Crocodile" Dundee.* #3—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Light of Day.* #4—*Platoon.* #5—*Radio Days.*

710. MOUNT VERNON—PARKWAY—664-3311. Through 2/5: *The Bedroom Window.* Beg. 2/6 (tent.): *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Allan Quatermain and the Lost City of Gold.* #2—*Critical Condition.*

712. NEW ROCHELLE—TOWN—632-9700. *Deadtime Stories.*

713. OSSINING—ARCADIAN—941-5200. #1—Through 2/5: *The Morning After.* #2—Through 2/5: *The Mosquito Coast.* #3—Through 2/5: *The Bedroom Window.*

714. PEEKSKILL—BEACH—737-6262. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #2—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Miss Mary.* #3—Through 2/5: *Wanted Dead or Alive.* #4—Through 2/5: *Blue Velvet.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Outrageous Fortune.* #2—*Critical Condition.* #3—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Black Widow.* #4—*The Mission.*

716. PELHAM—PICTURE HOUSE—738-3160. Through 2/5: *The Morning After.*

717. PLEASANTVILLE—ROME—769-0720. Program unavailable.

718. RYE—RYE RIDGE—939-8177. #1—*Radio Days.* #2—Through 2/5: *Star Trek IV.*

719. SCARSDALE—FINE ARTS—723-6699. Through 2/5: *The Mission.* Beg. 2/6: *The Decline of the American Empire.*

720. SCARSDALE—PLAZA—725-0078. Program unavailable.

721. WHITE PLAINS—GALLERIA—997-8198. #1—*Outrageous Fortune.* #2—*Star Trek IV.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—*Outrageous Fortune.* #3—Through 2/5: *The Mosquito Coast; Lady and the Tramp.* Beg. 2/6: *Black Widow.* #4—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Dead of Winter.*

723. YONKERS—MOVIELAND—793-0002. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Little Shop of Horrors.* #4—*Platoon.* #5—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #6—*Radio Days.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Platoon.* #2—*Radio Days.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—Through 2/5: *Crimes of the Heart.* Beg. 2/6: *Scorpion.* #5—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Dead of Winter.* #6—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Light of Day.* #7—*Allan Quatermain and the Lost City of Gold.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Star Trek IV.* #2—*A Room With a View.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. Through 2/5: *Crimes of the Heart.* Beg. 2/6: *Black Widow.*

754. NANUET—RKO MOVIES—623-0211. #1—*Outrageous Fortune.* #2—Through 2/5: *The Mission.* Beg. 2/6: *Light of Day.* #3—*Allan Quatermain and the Lost City of Gold.* #4—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Dead of Winter.* #5—*Platoon.*

755. NEW CITY—TOWN—634-5100. #1—Through 2/5: *The Golden Child.* Beg. 2/6: *Black Widow.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*The Mission.* #2—*Allan Quatermain and the Lost City of Gold.*

757. NYACK—CINEMA EAST—358-6631. *Radio Days.*

759. PEARL RIVER—CENTRAL—735-2530. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *Light of Day.* #2—*The Bedroom Window.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Platoon.*

762. SPRING VALLEY—PIX—425-6902. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #2—Through 2/5: *Critical Condition.*

763. STONY POINT—9 W CINEMA—942-0303. Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Star Trek IV.*

764. SUFFERN—LAFAYETTE—357-6030. Through 2/5: *Star Trek IV.* Beg. 2/6: *From the Hip.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Platoon.* #2—*"Crocodile" Dundee.*

801. DANBURY—CINE—743-2200. #1—*Outrageous Fortune.* #2—*The Mosquito Coast.* #3—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Dead of Winter.*

802. DANBURY—CINEMA—748-2923. #1—*The Mission.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

803. DANBURY—PALACE—748-7496. #1—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Black Widow.* #2—*Critical Condition.* #3—*Allan Quatermain and the Lost City of Gold.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Allan Quatermain and the Lost City of Gold.* #2—*The Mission.*

806. FAIRFIELD—COUNTY—334-1411. *Platoon.*

807. GREENWICH—CINEMA—869-6030. #1—*Platoon.* #2—*Radio Days.*

808. GREENWICH—PLAZA—869-4030. #1—*The Morning After.* #2—*The Mission.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Outrageous Fortune.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Light of Day.*

810. NORWALK—CINEMA—838-4504. #1—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Dead of Winter.* #2—*Critical Condition.*

811. NORWALK—NORWALK—866-9202. *The Golden Child.*

812. RIDGEFIELD—CINEMA—438-3338. Through 2/5: *"Crocodile" Dundee; Lady and the Tramp.*

813. SOUTH NORWALK—SONO—866-9202. 2/3–5: *Something Wild.* 2/6–9: *El Amor Brujo.*

814. SPRINGDALE—STATE—325-0250. Through 2/5: *"Crocodile" Dundee; Lady and the Tramp.*

815. STAMFORD—AVON—324-9205. #1—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Black Widow.* #2—*Allan Quatermain and the Lost City of Gold.*

816. STAMFORD—CINEMA—324-3100. #1—*Outrageous Fortune.* #2—*The Golden Child.* #3—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Dead of Winter.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Outrageous Fortune.* #2—*Critical Condition.* #3—*Little Shop of Horrors.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Radio Days.* #2—Through 2/5: *Little Shop of Horrors.* Beg. 2/6: *Light of Day.* #3—227-9619. *Platoon.* #4—226-6666. *A Room With a View.*

820. WESTPORT—POST—227-0500. *Outrageous Fortune.*

821. WILTON—CINEMA—762-5678. *Outrageous Fortune.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Through 2/5: *Critical Condition.* #2—Through 2/5: *Deadtime Stories; Song of the South.* #3—Through 2/5: *The Bedroom Window.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Critical Condition.* #2—Through 2/5: *Deadtime Stories.* Beg. 2/6: *Black Widow.*

902. JERSEY CITY—STATE—653-5200. #1—*Platoon.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *Native Son.* Beg. 2/6: *Scorpion.* #4—*The Golden Child.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—*"Crocodile" Dundee.* #5—*Critical Condition.* #6—*Radio Days.* #7—*The Morning After.* #8—*Wanted Dead or Alive.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Allan Quatermain and the Lost City of Gold.* #4—*Outrageous Fortune.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

906. WEST NEW YORK—MAYFAIR—865-2010. Through 2/5: *Heartbreak Ridge; Wanted Dead or Alive.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Through 2/5: *Star Trek IV.* Beg. 2/6: *Light of Day.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Deadtime Stories.* #2—*Critical Condition.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Allan Quatermain and the Lost City of Gold.*

914. LIVINGSTON—COLONY—992-0800. *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Outrageous Fortune.*

916. MILLBURN—RKO—376-0800. #1—*Platoon.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Black Widow.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Outrageous Fortune.* #2—*Radio Days.* #3—Through 2/5: *"Crocodile" Dundee.* Beg. 2/6: *Dead of Winter.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Native Son.* #2—*Lady and the Tramp.* #3—Through 2/5: *The Golden Child.* Beg. 2/6: *Scorpion.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Outrageous Fortune.* #2—*The Mosquito Coast.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #4—*Lady and the Tramp.* #5—*An American Tail.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Platoon.* #2—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Light of Day.* #3—Through 2/5: *Crimes of the Heart.* Beg. 2/6: *Black Widow.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—Through 2/5: *The Morning After.* Beg. 2/6: *From the Hip.* #2—*The Mission.* #3—*Little Shop of Horrors.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Through 2/5: *"Crocodile" Dundee.*

931. CRANFORD—RKO—276-9120. #1—*Deadtime Stories.* #2—*Allan Quatermain and the Lost City of Gold.*

932. ELIZABETH—ELMORA—352-3483. *"Crocodile" Dundee.*

933. LINDEN—QUAD—925-9787. #1—*Star Trek IV.* #2—*The Bedroom Window.* #3—Through 2/5: *The Morning After.* Beg. 2/6: *Light of Day.* #4—*"Crocodile" Dundee.* #5—*Lady and the Tramp; An American Tail.*

934. UNION—FIVE POINTS—964-3466. #1—*The Mosquito Coast.* #2—*The Mission.*

935. UNION—LOST PICTURE SHOW—964-4497. Through 2/5: *A Room With a View.* Beg. 2/6: *The Decline of the American Empire.*

936. UNION—RKO—686-4373. #1—*Outrageous Fortune.* #2—*Critical Condition.*

937. WESTFIELD—RIALTO—232-1288. #1—*Radio Days.* #2—*The Mosquito Coast.* #3—Through 2/5: *The Morning After.* Beg. 2/6: *Light of Day.*

938. WESTFIELD—TWIN—654-4720. #1—Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.* #2—*Platoon.* #3—*"Crocodile" Dundee.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—Through 2/5: *Critical Condition.* Beg. 2/6: *From the Hip.* #2—Through 2/5: *The Mosquito Coast.*

951. CLOSTER—CLOSTER—768-8800. Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Critical Condition.* #4—*Brighton Beach Memoirs.*

953. EMERSON—TOWN—261-1000. #1—Through 2/5: *Star Trek IV.* Beg. 2/6: *Light of Day.* #2—Through 2/5: *The Golden Child.* Beg. 2/6: *Black Widow.*

954. FAIR LAWN—HYWAY—796-1717. #1—Through 2/5: *Assassination.* Beg. 2/6: *Scorpion.* #2—*"Crocodile" Dundee.*

955. FAIRVIEW—TWIN—941-2424. #1—Through 2/5: *Jocks.* #2—Through 2/5: *Wanted Dead or Alive.*

956. FORT LEE—LINWOOD—944-6900. #1—*Allan Quatermain and the Lost City of Gold.* #2—*The Mission.*

957. FORT LEE—SHARON—224-0202. Through 2/5: *The Bedroom Window.*

958. OAKLAND—TWIN—337-4478. #1—*Little Shop of Horrors.* #2—Through 2/5: *The Mosquito Coast.* Beg. 2/6: *Light of Day.*

959. PARAMUS—CINEMA 35—845-5070. Through 2/5: *The Bedroom Window.* Beg. 2/6: *From the Hip.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *Brighton Beach Memoirs.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Platoon.* #2—Through 2/5: *The Morning After.* Beg. 2/6: *From the Hip.* #3—Through 2/5: *The Mission.* Beg. 2/6: *Light of Day.* #4—*Star Trek IV.* #5—Through 2/5: *The Golden Child.* Beg. 2/6: *Black Widow.* #6—*Outrageous Fortune.* #7—*Critical Condition.* #8—*Allan Quatermain and the Lost City of Gold.* #9—*Little Shop of Horrors.* #10—*Radio Days.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Through 2/5: *Jocks; Wanted Dead or Alive.* #2—*Crimes of the Heart.* #3—*Deadtime Stories.*

964. RAMSEY—CINEMA—825-2090. *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Through 2/5: *Star Trek IV; Lady and the Tramp.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Outrageous Fortune.* #2—*Allan Quatermain and the Lost City of Gold.* #3—Through 2/5: *The Bedroom Window.* Beg. 2/6: *Black Widow.* #4—Through 2/5: *The Golden Child.* Beg. 2/6: *Light of Day.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Through 2/5: *"Crocodile" Dundee.* #2—*Star Trek IV.*

969. TEANECK—MOVIE CITY—836-3334. #1—*The Bedroom Window.* #2—*"Crocodile" Dundee.* #3—Through 2/5: *Brighton Beach Memoirs.* Beg. 2/6: *From the Hip.* #4—*Lady and the Tramp; An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*"Crocodile" Dundee.* #2—*The Mission.* #3—*A Room With a View.*

971. WESTWOOD—PASCACK—664-3200. #1 and #2—*Platoon.* #3—*Outrageous Fortune.* #4—*The Bedroom Window.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALLAN QUATERMAIN AND THE LOST CITY OF GOLD—(1 hr. 43 min.; 1987) Richard Chamberlain and Sharon Stone, the leads in the 1985 *King Solomon's Mines*, return to their roles in a new adventure about the search for a legendary city in the jungles of Africa. With James Earl Jones, Henry Silva, and Robert Donner. Screenplay by Gene Quintano and Lee Reynolds, based on the novel *Quatermain*, by H. Rider Haggard. Dir. Gary Nelson. PG. **37, 44, 68, 88, 91, 100, 106, 109, 111, 112, 207, 209, 214, 215, 217, 218, 220, 300, 306, 312, 313, 315, 316, 318, 400, 403, 503, 504, 505, 506, 508, 514, 518, 530, 600, 606, 608, 611, 619, 625, 702, 705, 706, 711, 724, 754, 756, 803, 805, 815, 902, 904, 912, 931, 956, 962, 967**

EL AMOR BRUJO—(1 hr. 40 min.; 1986) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **82, 813**

THE ASSAULT—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. The drama of a man who is plagued by the memory of a night during the German occupation of Holland when the Nazis killed his family. With Derek de Lint. Screenplay by Gerard Soeteman, from the 1983 novel by Harry Mulisch. Dir. Fons Rademakers. PG. **54**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) A scary but mechanical and second-rate neo-Hitchcock thriller. Isabelle Huppert, having an adulterous affair with wide-eyed, schmucky Steve Guttenberg (they make the least believable couple in modern movies), witnesses an attempted murder from Steve's bedroom. Trying to grandstand for his icy *amour*, Steve tells the cops *he* witnessed the assault. Soon the police suspect him, and he's following the pasty-faced psychotic killer all over Baltimore in order to prove his innocence. The director, Curtis Hanson, knows how to build excitement, but his work shares none of Hitchcock's amused gravity or extraordinary sense of design. Part of Hanson's problem is that he doesn't take care to satisfy our common-sense skepticism about the plot—he doesn't tease us (as Hitchcock would) out of our disbelief. Helplessly, we grip the handles of the seat while our brain is crying, "Foul!" Elizabeth McGovern, as one of the killer's prospective victims, gives a surprisingly tough performance. Her new, straight-from-the-shoulder plainness (no giggling or purring) makes her seem—for the first time—very smart. (Feb. 2, 1987) R. **20, 39, 60, 65, 85, 106, 112, 200, 203, 214, 217, 300, 302, 304, 312, 313, 405, 500, 503, 509, 514, 518, 523, 530, 602, 606, 608, 611, 613, 625, 631, 634, 638, 706, 708, 709, 710, 713, 714, 723, 724, 759, 762, 802, 809, 817, 900, 903, 916, 919, 920, 933, 938, 951, 957, 959, 967, 969, 971**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **54**

BLACK WIDOW—(1 hr. 40 min.; 1987) Debra Winger stars as a federal agent who suspects that a beautiful woman, played by Theresa Russell, is murdering the wealthy men that she marries. With Sami Frey, Dennis Hopper, and Nicol Williamson. Written by Ronald Bass. Dir. Bob Rafelson. R. **20, 24, 33, 44, 84, 102, 203, 204, 210, 214, 219, 304, 306, 312, 313, 315, 404, 503, 505, 506, 509, 518, 519, 529, 611, 612, 618, 621, 625, 701, 705, 715, 722, 753, 755, 803, 815, 901, 916, 920, 953, 962, 967**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 88, 501, 714**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min.; 1986) The best of Neil Simon's plays to have been adapted into a movie. As all the theater critics pointed out when the play hit Broadway in 1983, Simon is moving toward a drama of character and situation. Alas, he doesn't go far enough. This memory of Depression-era life among Brooklyn Jews is too soft. The autobiographical hero—fifteen-year-old Eugene Morris Jerome (Jonathan Silverman)—is presented as a sex maniac, but of course he's a sweet kid who wouldn't disturb his mama's sense of how the world should work. The characters in *Brighton Beach* think they are bad, but they are entirely mistaken about themselves. Unintentionally, the movie is about feeling you're bad when you're not. That may be a subject for comedy, but one that could be handled successfully only by a tougher and more ironic mind than Neil Simon's. With Blythe Danner, Judith Ivey, Bob Dishy, and Brian Drillinger. Dir. Gene Saks. (Jan. 19, 1987) PG-13. **7, 64, 80, 221, 304, 319, 504, 509, 511, 515, 519, 521, 523, 610, 624, 626, 704, 705, 952, 961, 969**

COME AND SEE—(2 hr. 22 min.; 1985) In Russian, Eng. subtitles. In this epic World War II drama, the Nazi invasion of Byelorussia is depicted from the point of view of a fourteen-year-old boy. With Alexei Kravchenko. Dir. Elem Klimov. **4**

COMIC MAGAZINE—(1 hr. 53 min.; 1985) In Japanese, Eng. subtitles. This Japanese satire on the lunacies of paparazzi-style TV journalism starts with a rude bounce but becomes self-important and morose as it goes along. The washed-out hero (Yuya Uchida) has no soul, no conversations, no friends—the stupidity of his job, apparently, has made him a zombie. We never get a clear idea of why he's worth caring about in the first place, and the symbolic, social, and psychological misery loaded onto him seems way out of proportion. Sleazy journalism isn't the end of the world. Set in a depressingly modern and tawdry Tokyo. (Feb. 2, 1987) **87**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 24, 33, 51, 85, 304, 309, 509, 512, 516, 608, 612, 625, 702, 706, 724, 753, 808, 904, 920, 963**

CRITICAL CONDITION—(1 hr. 40 min.; 1987) Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York hospital mental ward and is mistakenly identified as an emergency-room doctor. With Rachel Ticotin, Rubén Blades, Joe Mantegna, Sylvia Miles, and Joe Dallesandro. Screenplay by Denis Hamill and John Hamill. Dir. Michael Apted. R. **32, 67, 88, 89, 100, 101, 102, 103, 112, 204, 209, 215, 217, 218, 219, 300, 304, 306, 312, 313, 317, 402, 509, 510, 512, 518, 530, 601, 606, 608, 610, 611, 613, 618, 625, 628, 631, 705, 711, 715, 723, 759, 762, 803, 810, 818, 900, 901, 903, 911, 936, 950, 952, 962**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **4, 36, 68, 200, 221, 308, 314, 319, 511, 515, 520, 522, 523, 529, 532, 533, 606, 609, 621, 625, 626, 636, 637, 702, 703, 709, 710, 763, 800, 812, 814, 903, 917, 930, 932, 933, 938, 954, 968, 969, 970**

DEAD OF WINTER—(1 hr. 40 min.; 1987) A young actress is lured into a game of nightmarish illusions. With Mary Steenburgen, Roddy McDowall, and Jan Rubes. Written by Marc Shmuger and Mark Malone. Dir. Arthur Penn. R. **64, 80, 209, 220, 314, 509, 518, 526, 625, 722, 724, 754, 801, 810, 816, 917**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers.

At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **7, 49, 50, 719, 935**

DEFENSE OF THE REALM—(1 hr. 36 min.; 1985) A British thriller about two journalists who become involved in a political scandal. With Gabriel Byrne, Greta Scacchi, and Denholm Elliott. Screenplay by Martin Stellman. Dir. David Drury. PG. **54**

★ **DOWN BY LAW**—(1 hr. 47 min.; 1986) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 88**

FILMING OTHELLO—(1 hr. 30 min.; 1978) Orson Welles directed and stars in this film about the making of a film—specifically, his *Othello* (1952), which was shot in Venice, Morocco, and Rome, when finances permitted, over a period of four years. With Michael MacLiammoir and Hilton Edwards. **1**

THE FRINGE DWELLERS—(1 hr. 38 min.; 1986) An ambitious aboriginal woman in contemporary Australia dreams of a life in the city, away from the impoverished, oppressed rural community of aborigines where her family lives. With Kristina Nehm. Screenplay by Bruce Beresford, based on the novel by Nene Gare. Dir. Beresford. R. **52**

FROM THE HIP—(1 hr. 51 min.; 1987) An overzealous young lawyer, after conning his way into a partnership, gets assigned an unwinnable murder case: a comedy. With Judd Nelson, Elizabeth Perkins, John Hurt, Ray Walston, and Darren McGavin. Screenplay by David E. Kelley and Bob Clark; story by Kelley. Dir. Clark. PG. **25, 33, 67, 85, 100, 101, 112, 200, 217, 218, 220, 221, 300, 302, 304, 312, 313, 317, 500, 503, 509, 518, 523, 525, 530, 600, 606, 608, 611, 612, 613, 625, 631, 634, 705, 706, 708, 709, 714, 723, 724, 762, 764, 802, 817, 903, 919, 921, 938, 950, 951, 959, 962, 969**

THE GOLDEN CHILD—(1 hr. 34 min.; 1986) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a hissing special-effects devil from the George Lucas factory. We've seen him before, and when he blows up, you don't feel a tremor. (Jan. 5, 1987) PG-13. **3, 32, 67, 89, 90, 104, 109, 112, 211, 213, 218, 305, 400, 502, 505, 513, 518, 525, 530, 532, 606, 608, 611, 621, 625, 635, 636, 723, 755, 811, 816, 902, 904, 918, 953, 962, 967**

HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Dir. Suzana Amaral. **11**

LIGHT OF DAY—(1 hr. 47 min.; 1987) A contemporary family drama set in Cleveland, in which the son, a factory worker, plays in a rock-and-roll band together with his rebellious older sister. With Michael J. Fox, Gena Rowlands, Joan Jett, Michael McKean, and Jason Miller. Written and directed by Paul Schrader. PG-13. **7, 30, 60, 68, 85, 88, 106, 200, 214, 215, 219, 300, 306, 312, 314, 315, 403, 504, 505, 506, 514, 518, 527, 529, 532, 602, 609, 611, 612, 621, 625, 702, 709, 724, 754, 759, 809, 819, 910, 920, 933, 937, 953, 958, 962, 967**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie-cum-musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **21, 33, 61, 85, 112, 200, 219, 221, 300, 301, 312, 503, 505, 506, 510, 518, 527, 530, 608, 611, 625, 709, 723, 724, 752, 801, 816, 818, 819, 903, 921, 958, 962**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **10**

★ **MEN . . .** —(1 hr. 36 min.; 1985) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **4**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **81**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 48, 87, 101, 111, 112, 203, 209, 214, 220, 302, 304, 310, 505, 518, 523, 525, 527, 600, 606, 609, 612, 616, 621, 625, 627, 634, 638, 700, 708, 715, 719, 754, 756, 802, 805, 808, 903, 921, 934, 956, 962, 970**

THE MORNING AFTER—(1 hr. 43 min.; 1986) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress who can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex a smart, funny woman who sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges), a stolid, imperturbable man who's supposed to grow more impressive the longer you know him. But Bridges's performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). Director Sidney Lumet doesn't really know how to shoot for suspense, and the thriller side of the script is so conventional that when Raul Julia shows up as Alex's charming-sinister husband you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 30, 47, 66, 84, 214, 217, 219, 309, 503, 504, 505, 506, 519, 527, 529, 600, 634, 637, 708, 713, 716, 808, 903, 921, 933, 937, 962**

THE MOSQUITO COAST—(1 hr. 36 min.; 1986) A depressing fiasco about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness*. Co-starring Helen Mirren, River Phoenix, and André Gregory. (Dec. 1, 1986) PG. **33, 51, 204, 315, 403, 601, 618, 621, 627, 713, 714, 722, 724, 801, 810, 919, 934, 937, 950, 958**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (Feb. 2, 1987) PG. **63**

ONE WOMAN OR TWO—(1 hr. 37 min.; 1985) In French, Eng. subtitles. A romantic comedy about a paleontologist who discovers the fossilized remains of a 2-million-year-old woman. With Gérard Depardieu, Sigourney Weaver, and Ruth Westheimer. PG-13. **49**

OPERA DO MALANDRO—(1 hr. 49 min.; 1986) In Portuguese, Eng. subtitles. A Brazilian musical, set in Rio de Janeiro at the outset of World War II, about a young hoodlum who falls in love with the convent-raised daughter of a crime boss. Loosely based on *The Threepenny Opera*. Music and lyrics by Chico Buarque. With Claudia Ohana and Edson Celulari. Dir. Ruy Guerra. **82**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Reviewed in this issue. R. **20, 22, 41, 52, 101, 102, 110, 112, 200, 202, 204, 215, 220, 300, 302, 302, 304, 307, 309, 313, 316, 318, 321, 404, 504, 505, 512, 516, 517, 524, 528, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 625, 633, 700, 706, 707, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 103, 112, 200, 210, 210, 213, 215, 216, 219, 300, 304, 305, 306, 306, 307, 313, 316, 321, 401, 500, 505, 509, 512, 514, 516, 518, 518, 530, 530, 603, 606, 608, 608, 610, 611, 611, 612, 617, 625, 635, 703, 706, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 819, 902, 904, 916, 920, 938, 952, 962, 971, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Reviewed in this issue. PG. **25, 62, 85, 110, 112, 200, 200, 211, 215, 301, 310, 401, 509, 512, 514, 526, 530, 606, 608, 616, 625, 706, 709, 718, 723, 724, 757, 807, 819, 903, 917, 937, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 308, 317, 515, 520, 522, 529, 621, 631, 706, 725, 819, 935, 970**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **50**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (Feb. 2, 1987) **81**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11, 45**

SOMETHING WILD—(1 hr. 56 min.; 1986) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . a mess, perhaps. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style of Louise Brooks. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And Demme's direction veers all over the place. Daniels isn't graceful enough to make haplessness into a comic style, and Melanie Griffith, though initially charming, seems lost once she takes off her black wig and reveals that she is really Audrey, a small-town rebel. Ray Liotta, who shows up as Audrey's ex-con husband, is so frightening he seems to have stepped out of another movie. (Nov. 10, 1986) R. **20, 46, 526, 813**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min.; 1986) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 34, 85, 109, 201, 213, 311, 501, 504, 505, 511, 512, 513, 518, 521, 530, 603, 606, 608, 610, 612, 616, 624, 625, 635, 706, 718, 721, 722, 725, 763, 764, 817, 904, 910, 933, 953, 962, 966, 968**

SWEET COUNTRY—(2 hr. 30 min.; 1987) The story of two families (American and Chilean) living in Chile during the aftermath of Allende's assassination in 1973. With Jane Alexander, Jean-Pierre Aumont, John Cullum, Carole Laure, Franco Nero, Irene Papas, and Randy Quaid. Based on the novel by Caroline Richards. Dir. Michael Cacoyannis. R. **53**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

REVIVALS

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **1**

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **86**

BROADWAY DANNY ROSE—(1 hr. 26 min.; 1984) A Woody Allen comedy about a small-time theatrical manager (played by Allen) who lavishes affection on his talentless clients, especially a has-been lounge singer (Nick Apollo Forte) riding a nostalgia wave to success. Danny goes to New Jersey to collect his singer's tough-talking mistress (Mia Farrow), and the two wind up chased by the Mafia. The casting of Farrow as a gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show business. **86**

CABARET—(2 hr. 3 min.; 1972) An effective Bob Fosse musical adapted from the Broadway hit, with lush photography and an entertaining re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. Loosely based on the characters of Christopher Isherwood's Berlin stories. **83**

THE DRAUGHTSMAN'S CONTRACT—(1 hr. 48 min.; 1983) In the summer of 1694, while the master of a Wiltshire manor is away, his wife (Janet Suzman) hires a handsome young artist (Anthony Higgins) to do a series of drawings of the estate. The draftsman's price: the right to make love to her as often as he likes. This cold-blooded, outrageous bargain, acted out in a precise and formal manner, sets the tone for Peter Greenaway's stylish film. Before it's over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. **86**

LES ENFANTS TERRIBLES—(1 hr. 40 min.; 1949) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) are locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. **8**

FITZCARRALDO—(2 hr. 37 min.; 1982) In German, Eng. subtitles. Epic folly from director Werner Herzog. A cracked colonial entrepreneur (Klaus Kinski) wants desperately to build an opera house for his shabby city in the Amazon jungle. Hoping to finance his scheme by forging a new trade route for rubber, he has an Indian tribe haul a steamship by hand over a mountain—an image so monstrous and static it becomes a joke. With Claudia Cardinale. **1**

THE 400 BLOWS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois meanspiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **1**

GALLIPOLI—(1 hr. 50 min.; 1981) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **2**

LADY AND THE TRAMP—(1 hr. 15 min.; 1955) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 606, 608, 636, 722, 812, 814, 918, 919, 933, 966, 969**

SOME LIKE IT HOT—(1 hr. 59 min.; 1959) Billy Wilder's great comedy about transvestism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. **86**

THEATER
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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. Featured in the cast are Brian L. Green, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon.–Sat. at 8, $27.50–$37.50; Sat. at 2, $25–$35; Wed. at 2, $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the current stars (Keene Curtis and Peter Marshall take over their roles as of 2/17) of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tues. through Sat. at 8 p.m., Sat. at 2, Sun. at 3 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on the Wednesday matinees at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tues. through Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tues. through Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., Sun. at 3, $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. through Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). Credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$47.50; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. and Broadway (382-0100). 2 hr. 30 min. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30, Sun. at 3 and 7 p.m.; $35 to $45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. Credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman (Marilu Henner will replace her from 2/10) star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, Robert Dorfman. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. With Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, Victoria Boothby. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50–$40. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 10 min. Credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $30 to $45. (On 2/17 at 8 p.m., there'll be a sign-interpreted performance.) **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. Credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. through Thurs. at 8 p.m., $30 to $38, Fri. and Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $12.50–$16; through Feb. **Royal Court Theatre,** 301 West 55th Street (956-3500).

BETWEEN TIME AND TIMBUCKTOO—A comedy by Kurt Vonnegut Jr., in which the winner (Perry Pirkkanen) of a blast-off contest is catapulted into a time-space warp; directed by Warren Manzi. With 21 actors and 4 dancers. Thurs.–Sun. at 8; $8; through 2/15. **Courtyard Playhouse,** 39 Grove Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Kristoffer Tabori, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson through 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tues. through Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3; $23 to $30; through 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DANGER: MEMORY—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and

Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder. 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. Call theater for details. **Mitzi E. Newhouse Theatre,** 150 W. 65th St. (239-6200). **IRLS**

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tues. through Sun. at 8 p.m., Sat. at 2 p.m.; $15 and $18. **The Second Stage,** 2162 Broadway (307-7171).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Porter. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $8. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

THE HUNGER ARTIST—A music-theater-dance piece conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. With David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, Paola Styron. Tues. and Fri. at 8, Wed., Thurs., Sat. at 7:30 and 9:30; $15 and $20; 2/3–4/4. **St. Clement's,** 423 W. 46th St. (265-4375).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the phone. Wed., Thurs., and Sun. at 8, Fri.–Sat. at 7:30 and 10; $12 to $15. **Sanford Meisner,** 164 Eleventh Ave. (206-1764).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 6 p.m.; $26 and $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394). ●

LILY DALE—Mary Stuart Masterson stars in Horton Foote's drama about an estranged brother and sister who meet again after many years. Featured are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3; Wed. at 2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. $27.50 to $35. **Orpheum,** 126 Second Avenue (477-2477). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. Featured in the cast are Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 2/8. **Roundabout Theatre,** 100 East 17th Street (420-1883).

MARRY ME A LITTLE—A revival of Stephen Sondheim's 1980 musical, starring Liz Callaway and John Jellison; directed by Stephen Lloyd Helper. It's about two singles who find themselves alone on a Saturday night. Songs are taken from a variety of Sondheim musicals. Through 2/7; $10. Phone for details. **York Theatre,** 2 East 90th Street (534-5366).

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreographed by Edward Love. Featured in the cast are Epatha Merkerson and Grenoldo Frazier. Wed. through Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $16; from 2/4. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst as Carlotta Monterey, who relives her life with her famous and difficult husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tues. through Sat. at 8 p.m., Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/Martinson Theatre,** 425 Lafayette Street (598-7150).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. With Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed.–Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13–$16; through 2/15. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. through Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. With Larry Kert, Avi Hoffman, Bruce Adler, Arthur Howard, W. M. Hunt, Jean Kauffman, Jack Kenny, Rende Rae Norman, David Vosburgh, Larry Raiken, Judith Cohen, Lynne Wintersteller, and Eleanor Reissa. Wed.–Fri. at 8, Sat. at 5 and 8:30, Sun. at 2 and 6:30, Wed. at 2; $24.50–$27.50. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tues. through Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $12 to $14. **Open Space Theater,** 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. through Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $33; through 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

AMAS REPERTORY THEATRE—*Dazy,* with book by Allan Knee, music by Lowell E. Mark, lyrics by Norman Simon; is the tale of a bag lady with a past as a famous singer; directed by Philip Rose. Thurs. through Sun. at 7:30 p.m., Sun. at 3 p.m.; $10; 2/12 through 3/8. **Theater,** third floor, 1 East 104 Street (369-8000).

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues.–Thurs. and Sat. at 8, Sun at 2 and 7; $18.50; through 2/22. **92nd Street Y,** 1395 Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tues. through Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; through 2/15. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CITY REPERTORY THEATRE—*A Woman's Place,* a theater piece with music, conceived by Susan Riskin as a tribute to women, past and present, and directed by Robert Crest. Wed. through Sun. at 8 p.m.; $8; through 2/8. **Women's Interart Center Annex,** center floor, 552 West 53rd Street (477-0984).

EQUITY LIBRARY THEATRE—Lillian Hellman's *The Little Foxes.* (Find out what happened to the Hubbards from last season's *Another Part of the Forest.*) Tues. through Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 2/12–3/1. **Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—Seret Scott's play, *Pardon/Permission,* directed by the author, is about three people who have gone too far and loved too much. Thurs. through Sun. at 8 p.m.; $8; through 2/8. **Cuando Building,** 9 Second Avenue (477-2522).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8; re-opens 2/6. **Theater,** 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tues. through Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTORY—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs; *Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson. Thurs. through Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory through 2/6 with *Duchess of Malfi,* and through 5/24, with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy; directed by Giles Hogya. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michael Golder's *The Square Root of Three* revolves about the relationships of three generations of a family; directed by Steven Robman. Featured in the cast are Bonnie Gallup, Larry Block, Dominic Chianese, Brian Drillinger, and Sylvia Kauders. Tues., Wed., Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA ANNEX—Through 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evening performances based on plays of Sophocles and Euripides; adapted and directed by Andrei Serban, music by Elizabeth Swados. Call theater for specifics. **La Mama Annex,** 74A East 4th Street (475-7710).

LA MAMA E.T.C.—*Circus,* conceived and directed by Huck Snyder, is a presentation inspired by the one-ring circus. Thurs. through Sat. at 9 p.m., Sun. at 3 p.m.; $8 to $10 (children $5); 2/5 through 3/1. **La Mama E.T.C.,** 74A East 4th Street (475-7710).

MANSTAGE PROJECT—A company devoted to plays of the male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. In repertory with *Forbidden Trees* (through 2/4), by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun. through Wed. at 8 p.m.; $8. **Shandol Theatre,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8 p.m., Thurs. and Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.;

$15 to $20; from 2/28. Negro Ensemble production at **Theatre Four,** 424 West 55th Street (246-8545).

PAN-ASIAN REPERTORY—William Huizhu Sun's *Tomorrow He'll Be Out of the Mountains,* a study of obsession set in China after the Cultural Revolution. 2/2 and 3 at 7 p.m. **Mulberry St. Theatre,** 70 Mulberry St. (505-5655).

PEARL THEATRE COMPANY—Richard Brinsley Sheridan's *The Rivals,* a comedy of manners with jealous lovers, disguised lovers, a demurring lover, and of course Mrs. Malaprop; directed by Shepard Sobel. With Joanne Camp, James Nugent, Frank Geraci, Rose Stockton, Michael Hill, Patrick Turner, Stuart Lerch, Joseph Warren, Anna Minot, and Robin Westphal. Thurs. through Sat. at 8 p.m.; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATRE—Rene Aloma's *A Little Something to Ease the Pain* is a drama concerned with the struggles of a Cuban family to retain their familial ties despite the political ideologies which threaten to split them; directed by Mario Ernesto Sanchez. Featured in the cast are Jorge Luis Ramos, Ruban Pla, Jeannette Mirabal, Laura Delano, Graciela LeCube, Cari Gorostiza, Graciela Mas, Rita Ben-Or, and Carmen Rosario. In Spanish, Sat. and Sun. at 2:30 and 8 p.m.; in English, Wed. through Fri. at 8 p.m.; $10; through 2/22. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 to $18 for musicals. Through February. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATRE COMPANY—Karen Allen stars in a revival of William Gibson's *The Miracle Worker,* his first play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tues. through Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; from 2/18. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SOHO REPERTORY—David Lan's *Sergeant Ola & His Followers,* tale of the bizarre reaction of New Guinea natives to colonialism and their worship of Western consumer goods; directed by Tazewell Thompson. Thurs.-Sat. at 8, Sun. at 4; $10; through 2/21. **Greenwich House,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

TRIANGLE THEATRE COMPANY—Revival of Brian Friel's *Faith Healer,* a *Rashomon*-like drama of a traveling healer who has plied his skill over Wales and Scotland, together with his wife and manager; directed by Evan Yionoulis. Featured in the cast are George Taylor, Caitlin Hart, and Ian Trigger. Wed.-Sat. at 8 p.m., Sun. at 3 p.m.; $10; through 2/8. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

WESTSIDE REPERTORY—Anton Chekhov's comedic drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; 2/6 through 4/26; $9. **Theatre,** 252 West 81st Street (874-7290).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A PUERTO CERRADO (NO EXIT)—Jean Paul Sartre's one-acter, directed by Angel Gil Orrios. Fri. and Sat. at 8 p.m., Sun. at 4; $8; through 2/8 (in Spanish). **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

AWAY FROM ME—Jane Frances has written and directed this comedy concerning an aging Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; from 2/6. Blue-Green Theatre Company production at the **Gene Frankel Theatre,** 24 Bond Street (246-4439).

BOY MEETS GIRL—A two-character romantic comedy by Gene Ruffini; directed by Celia Braxton. Wed. through Sat. at 8 p.m.; $6; 2/11-14. **Beckmann Theater,** 314 West 54th Street (581-3044).

DEATH OF EAGLES—A comedy of substance by Harding LeMay, directed by Kathryn Ballou, featuring Jean Blanchard, Gregg Schaffert, Stanley Harrison, Jan Owen, and Rich Hamilton. Wed.-Sat. at 8 p.m., Sun. at 3 p.m.; $10; through 2/21. **Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

THE DELUSION OF ANGELS—Don Rifkin's comedy-drama envisions the romance of Emily Brontë's Heathcliff and Catherine in a modern academic setting; directed by Neile Weissman. With James Selby, Richard Hughes, Michael Ornstein, and Kathryn Layng. Through 2/14 (call for specifics); $6 to $8. **Actors Outlet,** 120 West 28th Street (645-0783).

KENNETH DANGER'S SUICIDE—*A Highly Neurotic Comedy,* written by Tod Alcott, directed by Gary Garrison. Featured in the cast are Doug Stone, Kent Carrico, Joseph Callari, Pauline Gagnon, Linda Noble, and Sheila Ball. It's about a rock 'n' roll idol and the demands placed upon him by those nearest and dearest. Wed. through Sat. at 8 p.m.; $6 and $7; through 2/7. **Brooklyn Playworks Performance Loft,** 674 Fourth Avenue, Brooklyn (718-499-2293).

THE LAST TIME—A play by Michael Huston and Jennie Staniloff (who also play the leads) chronicles the complex friendship of a writer and an actress from their teenage pact to lead a romantic life in Paris to the reality of their lives as single women in their thirties; directed by Dolph Greene. Others in the cast are Russell Cook, Keven Murphy, Joe White, and Remo Portelli. Thurs.-Sat. at 8, Sun. at 3; $8. **Sargent Theatre,** 314 West 54th Street (874-0835).

LOON WOMAN—Margaret Hunt's comedy about a determined single mother's struggle to be an artist; directed by Carter Inskeep. With Michael Varna, Diane Reynolds, Blanche Cholet, Nicole Colangleo, Sam Guncler, Stacey Gladstone, and Patrice Donnell. Wed.-Sat. at 8 p.m., Sun. at 3 p.m.; $10; 2/5 through 3/1. **StageArts,** 120 West 28th Street (206-9140).

A MATTER OF CONSCIENCE—Veona Thomas's comedic drama, directed by Seret Scott, features Donna Smith, Wendi Franklin, Angeles Echols, and Richard Lemerise. Fri. and Sat. at 8, Sun. at 3; through 2/22. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

MUD—Maria Irene Fornes's tale of lust and oppression set against a backdrop of rural poverty; directed by Jeffrey Weiser; with Joe Ambrose, Joseph Gallo, and Donna Colantoni. $8-$10; 2/4-7 at 8 p.m., 2/8 at 3 and 7. **Our Studios,** 622 Broadway (529-2062).

ROUND AND ROUND THE GARDEN—A revival of Alan Ayckbourn's comedy in which he mixes three couples together and stirs them briskly; directed by Steven Keim. With Suzanne Wright, Ann Pasquale, Mark Lainer, Adam Cunningham, and Barbara Courtney. Thurs.-Sat. at 8, Sun. at 3; $7; through 2/8. **Art and Work Ensemble,** 870 Sixth Ave. (924-8699).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. through Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/5-15. **NOHO Playhouse,** 2 Bond Street (289-6440).

WE SHALL—A play by Karmyn Lott set in the days of the civil-rights movement and celebrating the first anniversary of Dr. Martin Luther King Jr. Day. Featured in the cast are Jeffrey Harmon, Jimmy Foster, Consuelo Hill, Timothy Murray, and Nicole Powell; directed by Anderson Johnson. Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3; $8; through 2/8. **Theatre Guinevere,** 15 West 28th Street (279-1980).

WICKED PHILANTHROPY—Original work, by Diderot, tells of a benevolent trickster in a Figaro (Beaumarchais) role; directed by Pamela Billig. Richard Pruitt stars and there's a cast of twelve. Wed. through Sat. at 8 p.m., Sun. at 2 p.m.; $8 to $10; through 2/8. **TOMI Theatre,** 23 West 73rd Street (724-9129).

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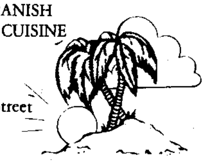

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JEFF BEER—Sculptures composed of found objects welded together, through 2/12. Schlesinger-Boisanté, 822 Madison (734-3600).

PETER BOOTH—New paintings, drawings, and pastels with themes of transportation, the human and the inhuman, the rational and the irrational, by this Australian artist, 2/5–28. CDS, 13 E. 75th (772-9555).

CARMEN CICERO/IRVING KREISBERG—Watercolors by both, through 2/14. Graham Modern, 1014 Madison (535-5767).

PIERRE DUNOYER/MINEKO GRIMMER—A series of abstract paintings entitled "Gray"/A sound-producing kinetic sculpture. Through 2/21. Haime, 1000 Madison (772-7760).

SYDNEY K. HAMBURGER—Mixed-media works combining elements of sculpture, painting, and collage, through 3/6. Marymount Manhattan, 221 E. 71st (219-2109).

MARION KENYON JONES—Works that explore themes of death and redemption, in mixed-media on canvas, through 2/28. Urdang, 23 E. 74th (288-7004).

PETER LEE—Paintings from 1976–1986, of Central Park, Flushing Meadows-Corona Park, and the City's neighborhood gardens, through 2/13. Arsenal, Fifth Ave. at 64th, in Central Park (360-1306).

DAVID PARK—Fifty paintings by this California artist (1911–1960), who was one of a group of artists associated with Bay Area Figurative Painting, through 2/28. Salander-O'Reilly, 22 E. 80th (879-6606).

SILJA RANTANEN—Recent paintings and drawings by a Finnish artist, through 2/20. ASF, 127 E. 73rd (879-9779).

BRENT RICHARDSON—Recent paintings, through 2/28. Castelli Graphics, 4 E. 77th (288-3202).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe and Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965), through 3/14. La Boetie, 9 E. 82nd (535-4865).

BILL SPIRA—Wall and free-standing sculptures built of rough, incised wood attached to raw stoneware, through 3/7. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MARINA STERN—Pastel drawings of views through windows, through 2/26. Forum, 1018 Madison (772-7666).

57th Street Area

JAMES BOHARY—Works on paper, through 2/17. Prats, 24 W. 57th (315-3680).

HOWARD COOK—Etchings and woodcuts of New England, the Southwest, New York, and Paris, through 2/14. Cole, 200 W. 57th (333-7760).

ALAN COTE—Recent paintings and drawings, through 2/28. Washburn, 41 E. 57th (753-0546).

ENRICO DONATI—Surrealist paintings and objects from the 40s, through 2/28. Zabriskie, 724 Fifth (307-7430).

CHUCK DUGAN—New large-scale expressionistic paintings, through 2/7. Frumkin, 50 W. 57th (757-6655).

MAURICE GROSSER/NANCY HAGIN—Recent landscape paintings by this artist who died in December 1986/Realist still-life paintings. Through 2/25. Fischbach, 24 W. 57th (759-2345).

HANS HOFFMAN—Early figurative paintings, through 2/7. Emmerich, 41 E. 57th (752-0124).

RICK HORTON—Visual diaries, in paintings on paper and board, through 2/14. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

REGINALD MARSH/BERNARD STERN—Recent paintings on canvas and paper with insect motifs/Paintings of New York scenes with figures in tempera, ink wash, and watercolor. Through 2/25. Deutsch, 20 W. 57th (765-4722).

JAMES B. MOORE—Recent still-life paintings, through 2/28. Schmidt-Bingham, 41 W. 57th (888-1122).

NABIL NAHAS/ALAIN KIRILI—Recent non-objective gold paintings with textured surfaces/Totemic sculptures made of forged aluminum, terracotta, and wood. Through 2/14. Solomon, 724 Fifth (757-7777).

HARVEY QUAYTMAN—Recent paintings, through 2/18. McKee, 41 E. 57th (688-5951).

ODILON REDON—Thirty prints by this Symbolist painter, through 2/14. Fitch-Febvrel, 5 E. 57th (688-8522)

JOSE MARIA SICILIA—Recent paintings, through 2/28. Blum Helman, 20 W. 57th (245-2888).

RON TATRO—Painted steel sculptures by a California-based artist, through 2/14. Lever/Meyerson, 16 W. 57th (977-9444).

CARL NICHOLAS TITOLO—Miniature paintings that combine landscapes of Italy and New York with more personal imagery, through 2/28. Dintenfass, 50 W. 57th (581-2268).

ROBIN UTTERBACK—Recent abstract mixed-media constructions, through 2/28. De Nagy, 41 W. 57th (421-3780).

DANA VAN HORN—Recent figure paintings, through 3/1. French, 41 W. 57th (308-6440).

ROBERT WARRENS—New large-scale landscape paintings and two polychrome sculptures, through 2/26. Frumkin, 50 W. 57th (757-6655).

East Village

TOM BRAZELTON—Paintings that depict this artist's idealized vision of nature, through 2/15. Art City, 439 E. 9th (420-0867).

JAMES COUPER—Tropical landscape paintings by a Miami-based artist, through 2/22. Z, 328 E. 11th (473-0009).

PEGGY CYPHERS—"Natural Selection"—paintings inspired by Darwin's theory of adaptation and survival, through 2/15. Ground Zero, 240 E. 9th (477-4435).

KATE ERICSON/MEL ZIEGLER—Collaborative installation works that have the concept of "time" as a theme, through 2/15. Loughelton, 19 Second Ave. (529-2288).

ROBERT GARRATT—Paintings that make reference to 19th-century European and American paintings, depicting landscapes, nudes, and cowboy scenes, through 2/15. International With Monument, 111 E. 7th (420-0517).

RALPH HUMPHREY—Abstract paintings, through 2/8. Gorney, 204 E. 10th (420-1760).

C.S.H. JHABVALA—Watercolors and drawings of New Delhi and New York City, through 2/8. Humphrey, 242 E. 5th (529-0692).

BARRIE KARP/JOHN DUCH—Altar-like paintings of female symbols set against bright planes of color/Abstract paintings with scraped, layered surfaces. Through 2/15. Rastovski, 534 E. 6th (533-6830).

KIM KEEVER—Recent paintings of rulers, clocks, and thermometers in imaginary landscapes, 2/5–3/1. M-13, 413 E. 9th (505-9016).

KEVIN KELLY—Expressionistic mixed-media portraits and an installation entitled, "Altar Piece," 2/6–3/1. Fervor, 109 Ave. B (529-9339).

JULIUS KLEIN—Paintings and installations, through 2/15. Gerstad, 44 E. 1st (777-4058).

MERLE TEMKIN—Oil stick drawings on paper cut-outs, and an installation, through 3/8. Public Image, 177 E. 3rd (475-3033).

JOHN TORREANO—Floor pieces and wall constructions that look like cut gems, in an exhibition titled, "One Hundred Diamonds," through 2/15. Wolff, 513 E. 6th (460-5844).

JONI WEHRLI—Paintings of dogs in classical and biblical settings, 2/4–3/1. Zeus-Trabia, 437-E. 9th (505-6330).

SoHo and TriBeCa

ED CLARK—Large-scale abstract paintings, through 2/8. Art 54, 54 Greene (242-0876).

MICHAEL EASTMAN—Paintings of primitive imagery on black canvases, through 2/19. Eno, 164 Mercer (226-5342).

VERNON FISHER—New paintings of kaleidoscopic imagery, through 2/28. Gladstone, 99 Greene (431-3334).

JOHN GILLEN/ELISE SIEGEL—Cantilevered wall sculptures in plaster-covered plywood/Wall sculptures in simple volumetric shapes that have been warped, twisted, elongated, and folded. Through 2/21. Rubin, 411 W. Broadway (226-2161).

MICHAEL HARDESTY—An audio-visual installation, through 2/21. Van Eck, 420 W. Broadway (219-0717).

WILLY HEEKS—Recent abstract paintings and works on paper, through 2/28. Beitzel, 113 Greene (219-2863).

ROBERT HELM—Paintings of figures and recognizable objects in unusual landscape spaces, on surfaces that combine in-laid wood veneers, leather tooling, and metal, as well as painting, through 2/28. Thorp, 103 Prince (431-6880).

MARTIN JOHNSON—A wall to wall installation of found paintings and reproductions that have been altered by the artist, through 2/7. Kind, 136 Greene (925-1200).

JANNIS KOUNELLIS—Recent wall pieces and one free-standing work, incorporating steel, wood, lead, wax, burlap, and flaming gas burners, through 2/7. Sonnabend, 420 W. Broadway (966-6160).

GERALD LAING—Recent sculpture, through 2/14. Totah, 152 Wooster (475-8330).

LOUISE LAWLER—An installation of photographs, editions, and words, through 2/14. Metro Pictures, 150 Greene (925-8335).

BOB LENS/RALPH LERNER—Acrylic mask paintings, and woodblock prints/Architectural drawings and models for the Indira Gandhi National Center for Arts. Through 2/14. Nichols, 83 Grand (226-1243).

WILLY LENSKI—Paintings referring to 19th-century and pre-war American art, through 2/8. Neo Persona, 51 Hudson (406-9835).

RUVEN LEVAV—Paintings of imaginary landscapes, through 2/28. Blom & Dorn, 164 Mercer (219-0761).

JACKIE LIPTON/STEVEN BALKIN—Abstract paintings/Mythical landscape paintings. Through 2/7. Condeso/Lawler, 76 Greene (219-1283).

MARK METCALF/STEPHEN DINSMORE—Paintings by both, of New York as viewed from Brooklyn. Through 2/14. Wren, 153 Mercer (219-1119).

RICHARD MILANI—Recent paintings on wire screening, 2/5–28. Baskerville + Watson, 578 Broadway (925-1955).

OLIVER MOSSET—New paintings, through 2/11. Gibson, 568 Broadway (925-1192).

FRANC PALAIA—Frescoes, sculptures, and photographs that are simulated fragments of urban Italian archeology, through 2/7. Bryers, 111 Greene (925-8058).

FAITH RINGGOLD—Painted "story" quilts, through 2/7. Steinbaum, 132 Greene (431-4224).

ANTHONY JOSEPH SALVATORE—Paintings of visionary, apocalyptic, and biblical scenes by an "Outsider" artist, through 2/14. Cavin-Morris, 100 Hudson (226-3768).

ROSEANNE SASSANO—Large-scale paintings of city streets, 2/5–28. Segal, 568 Broadway (431-0010).

PETER TURNER/RICK KRIEGER—Constructed paintings based on architectural elements/Figurative works on paper, of humorously childlike adults at play in the jungle. 2/7–3/4. Schreiber/Cutler, 171 Spring (925-1441).

JACK TWORKOV—A survey of works on paper, from 1933–1982, through 2/18. Hoffman, 429 W. Broadway (966-6676).

JULIE WACHTEL/ALLAN MCCOLLUM—Paintings that pair garish greeting card imagery with images of primitive sculpture/Painted vessels made of solid cast plaster. Through 2/7. Brown, 100 Greene (219-1060).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, through 6/13. Dia Art Foundation, 77 Wooster (431-9232).

ROBERT WILSON—Recent drawings for *Alceste, Alcestis, the CIVIL warS, Hamletmachine,* and *Salome,* through 2/14. Cooper, 155 Wooster (674-0766).

DAN WOFFORD—Large-scale abstract paintings, through 2/28. Twining, 568 Broadway (431-1830).

Other

AUSTE/SCOTT KILGOUR—Paintings of "glamour girls gone wild"/Paintings on wood, burlap, and blackboard that incorporate the natural textures of these surfaces. Through 2/7. 56 Bleecker (219-8836).

LIBERO CONCORDIA—Recent paintings, through 2/10. Ala, 32 W. 20th (741-3344).

SUSAN ROTHENBERG—"The Horse Paintings: 1974–1980," through 2/28. Gagosian, 521 W. 23rd (807-0807).

MAURA SHEEHAN & ALFREDO JAAR/RICK HORTON—Installation pieces/Works on paper. Through 2/28. Grey Art Gallery, 33 Washington Place (598-7603).

IKKO TANAKA—Books, posters, and other works by this renowned Japanese designer, through 2/20. Cooper Union, Third Ave. at 7th St. (254-6300).

GREGORY WILLIAMS—Paintings, through 2/14. Cordier & Ekstrom, 417 E. 75th (988-8857).

FRANK YOUNG—An installation entitled, "Mom, Dad, and other Obsessions," through 2/19. Cornelius, 170 Fifth (243-7171).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; through 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art, through 4/5.

CHILDS—956 Madison (772-6606). "Belle Epoch: Intriguing Women in Prints and Drawings," with works by Chanine, Helleu, Roussel; through 3/7.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowitz, Berlant, Chamberlain, De Maria, Heizer, Morley, Rockburne, others; through 2/7.

GOETHE HOUSE—1014 Fifth (744-8310). "Desire for Life"—a show honoring the City of Berlin, with serigraphs by Bach, Castelli, Fetting, McLean, Middendorf, Penck, Salomé, others; through 2/21.

KOUROS—23 E. 73rd (288-5888). "Knowing What I Like"—works by 11 artists, curated by John Bernard Myers; 2/4–28.

MARBELLA—28 E. 72nd (288-7809). 19th-century American landscape paintings by Bierstadt, Hallowell, Lawson, Sloan, others; through 2/28.

PRAKAPAS—19 E. 71st (737-6066). Prints by Bauhaus members and artists whose works were published by the Bauhaus, including Albers, Boccioni, De Chirico, Feininger, Klee, Schwitters, others; through 2/25.

SIMON/NEUMAN—42 E. 76th (744-8460). Works on paper by Backstrom, Bishop, Eveleigh, Fisher, Newman, Smith; 2/5–3/4.

57th Street Area

BLUM HELMAN—20 W. 57th, 8th Floor (245-2888). Works by Rauschenberg, Schwitters, Tuttle; 2/4–28.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; through 2/21.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"—a survey of Japanese design from the Edo period (1603–1868) to the present; through 2/7.

JACOBSON—50 W. 57th (582-4695). Works by Paul, Sinnott, C. Smith, M. Smith, Watler, Zych; through 2/14.

ROSENBERG—20 W. 57th (757-2700). Works by Blumenfeld, Calder, Jenkins, Katzen, Kurz, Marini; through 3/4.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Recent sculpture by Acconci, Brenner, Gayman, Younger; through 2/10.

BRIDGEWATER—208 E. 7th (505-9977). Works by Gilrain, Kenyon, Moriarity; through 2/8.

CAPP—223 E. 10th (982-4444). Recent abstract paintings and sculpture by Goetrz, Jackson, Jacobson, Reilnad; 2/6–3/1.

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). "Art and the Computer," with works by Bridgwood, Ellsworth, Gardiner, Kerlow, Miller, Roloff; through 2/8.

CERIGO—202 Ave. A (777-2579). Works by Gillis, Hopkins, Smith; through 3/1.

GOOD—39 Great Jones (420-9063). "True Pictures," with works by Dryer, Faust, Hopkins, Koons, Laib, Lamka, Prince; through 2/7.

KRAINE—85 E. 4th (982-7118). "Fun and Brains," with works by Gurbo, Komarin, Lerman; 2/5–3/1.

ON THE WALL—328 E. 11th (460-0963). "The Women, Part II," with paintings by Bildner, Landis, Lubling, Teller; 2/5–3/1.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Metaphysics," with works by Armleder, Bleckner, Kubota, Montano, others; through 2/8.

P.P.O.W.—337 E. 8th (529-1313). "All the News That's Fit for Prints," with works by Arneson, Benton, Burden, Evergood, Gropper, Haacke, Kruger, Lozowick, Marsh, others; through 2/8.

SRAGOW—436 E. 11th (477-6284). Abstract paintings by Cunningham, Gallagher, Rudolph; through 2/22.

TRADITION 3 THOUSAND—273 E. 10th (529-1411). A celebration of the Chinese New Year, with works by eight Asian-American artists; through 2/22.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Dennis Adams: Building Against Image"; "Sam Samore: Menace"; through 2/21.

ART IN GENERAL—79 Walker (219-0473). Works by Amoroso, Dolberg, and Grimes, selected by Dorothea Rockburne; through 2/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Dark Rooms"—film, slide, and video installations by Bray, Buster, Knecht, Long, Schneeman, Wodiczko; "TV Sandino: New Tapes From Nicaragua"; Architecture project: Hani Rashid; 2/5–3/14.

BOUKAERT—100 Hudson (925-6239). A selection of prints from "This History," by Connelly, Lemieux, Nadin, Prince, Rayberry, Sonneman, Winters; 2/5–3/7.

CLOCKTOWER—108 Leonard (233-1096). National and International Studio Artists Exhibition; through 2/22.

DILAURENTI—383 W. Broadway (925-5100). Works on paper by Barni, Cottingham, Heffernan, Nakian, Nesbitt, Smith; through 2/14.

EXIT—578 Broadway (966-7745). "Immigrants and Refugees/Heroes or Villains," with works by Tseng Chwong Chi, Van Dalen, Komar and Melamid, Pozzi, others; through 2/14.

HENOCH—80 Wooster (966-6360). Paintings, sculpture, and furniture works by gallery artists; through 2/8.

INGBAR—578 Broadway (334-1100). Works by Findlay, Hamady, Zimmerman; 2/6–28.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and works on paper by Hoskins, Holmes, Nodiff; through 2/28.

MILLIKEN—98 Prince (966-7800). Works with "fish" as a theme; 2/7–3/4.

MOCHA—584 Broadway (966-6699). "Connections Project/Conexus: A Collaborative Cross-Cultural Exhibit"—works by 150 women artists from Brazil and the U.S.; through 2/8; "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; through 3/22.

NATKIN—395 Broadway (925-4499). Works by Argento, Cottingham, Dillon, Rauschenberg, Rivers, Robbins, others; through 2/14.

PLUMB—81 Greene (219-2007). Melancholy as a subject in works by Johns, Marden, Oppenheim, Seborovski, Shapiro, Sheehan; through 2/14.

SHAPOLSKY—99 Spring (334-9755). Abstract paintings & sculptures by Cherry, Ethe, Kurahara, Ruben; Sablow; through 2/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Battenfield, Kahn, Lipfert, McFadyen; through 2/21.

Other

BROOKLYN COLLEGE—Bedford Ave. and Ave. H, Brooklyn (718-780-5181). "Printmaking at Brooklyn College," with works by Anderson, Bontecou, D'Arcangelo, J. Ernst, Hayter, Pacquette, Pearlstein, A. Sultan, others; through 2/19.

CITY—2 Columbus Circle (974-1150). "rUSsia," with works by Bakhchanyan, Bidlo, Gaetano, Lerman, Wall, Wojnarowicz, others; through 2/21.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; through 3/28.

PERLSON—408 W. 14th (620-0154). "Forms and Fabrications," with works by Bergstein, Hurwitz, Levin, Weintraub; 2/7–27.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Music Installation: Christian Wolff; Out of the Studio: Art With Community, with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Organe St., Brooklyn (718-875-4031). Site-specific sculptural installations by Maksymowicz, Stettner, Takasugi; through 2/28.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes, through 3/27. New York Academy of Sciences, 2 E. 63rd (838-0230).

BOND—30 Bond (473-9653). Mixed-media photographic works by Aronowitz, English, Lichens, Mazur, Potash, Rivera; through 2/12.

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits, through 2/28. McCoy, 19 E. 71st (570-2131).

MARIANNE ENGBERG—Pinhole photographs of China, through 2/28. Urdang, 23 E. 74th (288-7004).

SANDI FELLMAN—Color photographs in a series entitled, "The Japanese Tattoo," through 2/21. Witkin, 415 W. Broadway (925-5510).

JOHN HALL—Travel photographs of houses, gardens, cityscapes, architectural details, and sculpture, from his native North Carolina to Istanbul, and throughout Europe, 2/4–3/7. Stubbs, 28 E. 18th (982-8368).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12-5, Sat.–Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; through 2/22.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Spain: 1936–1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; through 2/28.

LIGHT—724 Fifth (582-6552). 20 X 24 Polaroid works by Evergon, Kepes, Matsubara; through 2/14.

CYNTHIA MACADAMS—Black-and-white photographs of people on the Bowery, taken over the past 10 years; through 2/21. La Galleria, 6 E. 1st (505-2476).

INGE MORATH—Portraits, through 2/21. Burden, 20 E. 23rd (475-8790).

HELMUT NEWTON—Portraits, nudes, and fashion photographs from 1975–1983, through 2/28. Staley-Wise, 177 Prince (777-1590).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of people and places in the American South by William Eggleston;"Crime Photographs: Pictures from the Archives of American Crime Magazines (1920–1935);" through 3/7.

PFEIFER—568 Broadway (226-2251). "After Franco"—works by fourteen Spanish photographers; photographs by Blok and Broekmans; thru 2/5.

RICHARD ROSS—Large-scale Ektacolor photographs of objects, artifacts, animals, and sculpture in museums around the world, through 2/28. Lieberman & Saul, 411 W. Broadway (431-0747).

RICHARD LESLIE SCHULMAN—Color portraits of well-known American and Soviet artists, composers, theater directors, and choreographers, through 2/28. Nikon House, 620 Fifth (586-3907).

SEAGRAM—375 Park, 4th floor (572-7379). Mon.–Fri. 9–5. "Locomotion: Past and Present," with photographs by Abbott, Coburn, Evans, Papageorge, Stieglitz, Weegee, others; through 2/16.

BEN SHAN—Photographs from the 30s, through 2/14. Photofind, 138 Spring (334-0010).

VAL TELBERG/ED BURTYNSKY—New works that combine photography, xeroxgraphy, and drawing/Color photographs of landscapes in British Columbia and the western United States. Through 2/28. Miller, 138 Spring (226-1220).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects, through 2/28. Twining, 568 Broadway (431-1830).

LEON C. YOST—Cibachrome photographs of early North American pictographs and the areas in which they were found, through 2/15. Noho, 168 Mercer (219-2210).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 2/6,7 at 8, "Harmattan" by Black Women in Theater Inc. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; through 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; through 3/1 . . . Ladies in the Field: The Museum's Unsung Explorers; through April . . . On Tap: New York City Water; through 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; through 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1. Monir: Graphic Work, 1975–1986; through 5/24 . . . Romare Bearden: Origins and Progressions; through 3/1 . . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; through 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918–1941; through 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; through 6/29 . . . The American Eye For Style; through 6/29 . . . Cleve Gray: Works on Paper; through 2/23 . . . The Hillman Foundation Collection of Modern French Painting; through 12/87 . . . Hiroshige's *One Hundred Famous Views of Edo: Spring*; through 3/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Recollections: A Decade of Collecting; through 3/1 . . . Perspective: The Illusion of Space; through 3/1 . . . Crystal Palaces: The Buildings of the First World's Fairs; through 4/26 . . . Folding Fans from the Cooper-Hewitt Collection; through 5/31.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Mounted Oriental Porcelain; through 3/1.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9). Oskar Kokoschka, 1886–1980; through 2/16 . . . The Knife Ship From *Il Corso del Coltello;* through 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane . . . Remember Pearl Harbor; through 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; through 8/87 . . . In The Picture; through Aug. . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; through 3/22 . . . The Jews of Ethiopia: A People in Transition; through 4/19 . . . The Unknown Steinhardt; through 4/19 . . . Remember Us to Life: The Art of Lenke Rothman; through 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; through 3/1 . . . Van Gogh in Saint-Remy and Auvers; through 3/22 . . . Luxurious and Elegant Dresses for the Dance; through 9/6 . . . The Prints of Pieter Bruegel; through 3/15 . . . Selections from the Ernest Erickson Collection of Ancient Chinese Art; through 5/31 . . . Lila Acheson Wallace Wing. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century; through 5/5 . . . Netherlandish Manuscripts and Books, 1470–1540; through 4/5 . . . Young Queen Victoria; through 4/12.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Francisco Alvarado-Juarez: Native/Stranger Paintings; through 3/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The New York World Television Festival; through 2/28.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . A.I.R. Waves; through 5/3.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; through 2/10 . . . Mario Botta; through 2/10 . . . Jacques Lartique: Panoramas of the Twenties; through 3/24 . . . Projects: Joel Otterson; through 3/3 . . . Paul Klee; 2/9 through 5/5.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; through 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; through 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; through 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; through 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; through 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; through 2/15 . . . Three Photographers: The Body; through 2/15 . . . Homo Video: Where We Are Now; through 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection; through 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; through 3/15 . . . A Portrait of Livingston Manor: 1686–1850; through 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9. Women and Literature: English and American Writers From the 18th Century to the Present; through 5/30 . . . **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . . . Asian Dance Photographs by Victoria Ginn; through 4/4.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat. Sun. 12–5:30. Contribution suggested. New York Reviewed; through 2/8 . . . Mike Berg Architectural Fantasies; through 2/22 . . . 1987 Annual Juried Exhibition; through 3/8 . . . Roberto Barni; through 3/8.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . John Storrs: Retrospective; through 3/22 . . . David Salle; through 3/29 . . . Walt Kuhn: The Entertainers; through 4/5. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; through 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection; through 5/23 . . . Twentieth-Century Master American Photographers; through 4/8.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/7 at 10 & 2:30: European Furniture and Works of Art. On view from 1/31. **East,** 219 E. 67th St. (606-0400). 2/10 at 10: English, Continental, and American Silver. On view from 2/6. 2/11 at 10: 19th and 20th Century Paintings. On view from 2/7.

DOYLE—175 E. 87th St. (427-2730). 2/4 at 10: Fine English & Continental Furniture, Decorations and Paintings including French Empire, Provincial, English Regency and Biedermeier Furniture, Porcelain, Silver and Rugs. On view from 1/31.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 2/13 at 11: Vintage Costumes, Accessories, Textiles, Embroideries and Lace. On view from 2/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/5 at 10:15 & 2: Arcade Auction: Furniture, Decorations and Rugs. On view from 1/31. 2/7 at 10:15 & 2: Fine Watches, Wrist Watches and Clocks. On view from 1/31. 2/11 at 10:15 & 2: Arcade Auction: Jewelry. On view from 2/5.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 4

GUARNERI STRING QUARTET—Alice Tully Hall at 8. Sold out.

IVO POGORELICH, pianist. Works of Beethoven, Scarlatti, Scriabin, Chopin. Carnegie Hall at 8. $14–$22.50.

KIMBALL WHEELER, mezzo-soprano, with pianist Samuel Sanders, violist Jorge Mester, violinists Benny Kim, Eric Grossman, cellist Frederick Zlotkin. Works by Respighi, Bartok, Villa-Lobos, Tsontakis (world premiere), Strauss. Merkin Concert Hall at 8. $7.50.

JULIANNE BAIRD, soprano/**COLIN TILNEY,** harpsichordist. Works by Purcell, Caccini, Strozzi, Monteverdi, Hasse, Handel, Frescobaldi, C.P.E. Bach. Weill Recital Hall at Carnegie Hall, at 8. $10.

JOHNNY MATHIS/HENRY MANCINI, with orchestra and chorus. Radio City Music Hall at 8 (through Sun.). $20–$30.

CASCADE SOLOISTS—Beethoven's Clarinet Trio in B-flat; Bartok's *Contrasts,* Brahms's Piano Trio in B. 92nd Street Y at 8. $7.50–$10.

KENNY DAVERN, clarinetist/**HOWARD ALDEN,** guitarist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

RICHARD TEITELBAUM, with Takehisa Kosugi, Ushio Torikai. Music for synthesizers, violin, shamisen, and voices. Alternative Museum, 17 White St. (966-4444), at 8. $6.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD CONDUCTORS ORCHESTRA—Alice Tully Hall at 1. Free.

DANIELLA, singer, and Company. Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

Thursday, February 5

NEW YORK PHILHARMONIC, Kurt Masur conductor; violinist Glenn Dicterow, cellist Lorne Munroe. Matthus's *Die Windsbraut* (U.S. premiere); Brahms's Violin and Cello Concerto; Schumann's Symphony No. 4. Avery Fisher Hall at 8. $7.50–$35.

JESSYE NORMAN, soprano. Works by Haydn, Mahler, Berg, Quilter, Poulenc, Ives. Carnegie Hall at 8. $14–$22.50, if still available.

RAPHAEL TRIO, with violist Lawrence Dutton. Schubert's *Triosatz* in B-flat, Adagio and Rondo for Piano Quartet in F, and Trio in E-flat, Op. 100. Weill Recital Hall at Carnegie Hall, at 8. $10.

ROBERT McDUFFIE, violinist, with pianist Paul Coker. Music by Beethoven, Dvorak, Bartok, Prokofiev, Mennin. Alice Tully Hall at 8. $10, $14.

KEITH ROMANO, countertenor, with pianist Benton Hess, bassoonist James Jeter. Works by Bach, Hess (world premiere), Handel, Hasse, Lully, Rameau, Monteverdi, and German and Scandinavian lieder. Merkin Concert Hall at 8. $6.

FRANZ LISZT CHAMBER ORCHESTRA, Janos Rolla director. Bach's Brandenburg Concerto No. 3; Mozart's Serenade in G, *Eine Kleine Nachtmusik*; Stamitz's Concerto in G for Flute and Orchestra; Tchaikovsky's Serenade for Strings in C. Metropolitan Museum at 8. $15.

JOHNNY MATHIS/HENRY MANCINI—See 2/4.

FIRST AVENUE ENSEMBLE—Electro-acoustic ensemble, with guest Elliot Sharp on electric guitar and reeds. Solos and group improvisations, a new work by Mr. Sharp. La Galleria, 6 E. 1st St., at 8. $5.

NEIL BALM, trumpeter/**GEORGE STAUFFER,** organist. Purcell, Bach, Corelli. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

CUNY COMPOSERS ALLIANCE—New works for chamber ensembles and voice, by Gunn, Hester, Wendland, Siskind, Yarmolinsky. CUNY Composers String Quartet, soprano Mary Law, violinist Gregor Kitzis, pianist Elizabeth Rogers. Graduate Center Auditorium, 33 W. 42nd St., at 8. Free.

LENOX CHAMBER ENSEMBLE—Music by Mozart and Arnold Cooke. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ANNETTE WERNICK, pianist. Works by Liszt, Scriabin, Ravel. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

MARY JO PAGANO, pianist. Music by Bach, Beethoven, Brahms, Ravel. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

KATHLEEN SANDERS TRIO—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

LIEDERABEND—Juilliard School, Paul Hall, 144 W. 66th St. (874-7515), at 6. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Benjamin Hudson, pianist Charles Wuorinen. "Meet the Moderns: New Music From the East Coast"—N.Y. premieres of Perle's *Serenade* No. 2 and Shapey's *Discourse for Four Instruments*; Babbitt's *Aria* da Capo; Wuorinen's *Six Pieces for Violin and Piano*; Kay's *Facets*; Tower's *Noon Dance.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 8. $7.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Ravel's Sonata for Violin and Violoncello; Beethoven's Trio in G for Flute, Bassoon, and Piano; Poulenc's Sonata for Flute and Piano; Dvorak's Trio in e, "Dumky." St. Ann and the Holy Trinity Church, Montague and Clinton Sts., Brooklyn Heights (718-834-8794), at 8. $12.

BARGEMUSIC—Violinist-violist Ik-Hwan Bae, cellist Valter Despalj, guitarist David Starobin, a flutist to be announced. Works by Granados, Schubert, Paganini. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 6

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor. Haydn's Symphony No. 80, Shostakovich's Symphony No. 4. Carnegie Hall at 8. $14–$22.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guests are harpsichordist Elaine Comparone, flutist Robert Stallman. Soler's Harpsichord and Organ Concerto No. 6; Falla's Concerto in D for Harpsichord, Flute, other instruments; Beethoven's Trio in G for Flute, Bassoon, and Piano; Doppler's Andante and Rondo, Op. 25; Dvorak's Trio in e, "Dumky." Alice Tully Hall at 8. $17.50.

NEW YORK PHILHARMONIC—See 2/5. Today at 2.

BROOKLYN PHILHARMONIC—See 2/5 for program. Tonight, at Cooper Union, Third Ave. and 7th St.

JOHNNY MATHIS/HENRY MANCINI—See 2/4.

LEE KONITZ, alto-saxophonist/**HAROLD DANKO,** pianist. "Jazz at 6," at the New School, 66 W. 12th St. $7.

NEW ZURICH STRING QUARTET—Haydn's Quintet in g; Shostakovich's Quartet No. 4; Schumann's Quartet in A. Bloomingdale House of Music, 323 W. 108th St. (663–6021), at 8. $6.

CESAR VUKSIC, pianist. Music by Wallach (world premiere), Vuksic (N.Y. premiere), Chopin, Beethoven, Debussy, Mozart. Weill Recital Hall at Carnegie Hall, at 8. $10.

BERNIE CHARLES, jazz violinist, with a quartet. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

NANCY TSUNG, violinist. Juilliard School Paul Hall, 144 W. 66th St., at 8. Free.

JAZZ AT NOON—An open lunch-hour jam session, with pianist John Hicks. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

LYNN HANEY, singer, songwriter, guitarist. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

ERIC LUGOSH, guitarist. Folk, bluegrass, jazz. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, February 7

NATIONAL SYMPHONY ORCHESTRA, Hugh Wolf conductor; cellist Mstislav Rostropovich. Dutilleux's Cello Concerto; Schumann's Cello Concerto; Bloch's *Schelomo,* Rhapsody for Cello and Orchestra. Carnegie Hall at 8. $14–$22.50.

NEW YORK CHAMBER SYMPHONY, Yoav Talmi conductor; pianist David Bar-Illan. Barber's *Adagio for Strings*; Mendelssohn's Piano Concerto No. 1; Mozart's *Divertimento* in D, K. 136; Beethoven's Symphony No. 2. 92nd Street Y at 8. $13, $15.

NEW YORK PHILHARMONIC—See 2/5.

GUARNERI STRING QUARTET, with violist Steven Tenenbom, cellist Peter Wiley. Haydn's Quartet in B-flat, "Sunrise"; Smetana's Quartet in e, "From My Life"; Bridge's Sextet. Metropolitan Museum at 8. $15.

MUSICA SACRA CHORUS, with organ, pianos, percussion; Richard Westenburg conductor. Orff's *Carmina Burana*; Persichetti's *Mass,* Op. 84. Central Presbyterian Church, Park Ave. and 64th St. (874-3104), at 7:30. $15.

PAUL BADURA-SKODA, pianist. Works by Franz Schubert. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

AMSTERDAM GUITAR TRIO—Helenus de Rijke, Johan Dorrestein, Olga Franssen. Works by Vivaldi, Debussy, Huntrakul (N.Y. premiere), Bach, Meijering (N.Y. premiere). Merkin Concert Hall at 8. $10.

CONTINUUM—Soprano Victoria Villamil, violinist Mia Wu, cellist Beverly Lauridsen, pianists Cheryl Seltzer, Joel Sachs, the Florilegium Chamber Choir. "Ives the Visionary," a retrospective. Alice Tully Hall at 8. $8.

NEW ZURICH QUARTET, with guest artist James Kreger. Haydn's Quartet in g, Op. 74, No. 3; Ligeti's String Quartet No. 1, "Metamorphoses Nocturnes"; Schubert's Quintet in C, Op. 163, D. 956. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $2, if available.

GOODMAN CHAMBER CHOIR, Andrea Goodman director. Music from England, by Vaughan Williams, Stanford, Mathias, Morley, Wilbye, and Walton. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

JOHNNY MATHIS/HENRY MANCINI—See 2/4.

ROBERT KLAPPER, clarinetist, with bassoonist Lester Cantor, pianist Lalan Parrott, and the Divertimento Ensemble. Works by Beethoven, Weber, Glinka, Mayr. Liederkranz Hall, 6 E. 87th St. (534-0880), at 8. $5.

JOSEPH RUTKOWSKI, clarinetist/**ROBERT SHARON,** pianist, with David Loeb, shinobue. Weber, Messiaen, Gershwin, Loeb, Brahms. Mannes College of Music, 150 W. 85th St., at 8. Free.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission 50 cents.

ANTOINE ROMEL JOSEPH, violinist. Juilliard School, Paul Hall, 144 W. 66th St., at 8. Free.

SERGEI MATUSEWITCH, accordionist. Music by Bach, Frosini, Liszt, Espejo, Magnante, others. Lincoln Center Library at 2:30. Free.

OMO ILU LATIN JAZZ GROUP—Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

MATTIE CONNOLLY, piper. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor-violinist. Bach's Concerto for Violin and Oboe in c; Schubert's Rondo for Violin and Strings in A; Wagner's *Siegfried Idyll*; Schubert's Symphony No. 2. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $15–$20.

KATHRYN SELBY, pianist/**MELIORA QUARTET**—"Spoleto Comes to BAM": Haydn's Quartet in C, Op. 74, No. 1; Prokofiev's Sonata for Two Violins, Op. 56; Brahms's Quintet for Piano and Strings, Op. 34. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4111), at 8. $7.50, $10.

GARY BURTON QUINTET—Jazz Festival program. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $8.50.

Sunday, February 8

VLADIMIR ASHKENAZY, pianist/**ELISABETH SODERSTROM,** soprano. Music of Schubert, Strauss, Stenhammar, Rachmaninoff, Tchaikovsky. Carnegie Hall at 3. $14–$22.50.

ANDRE WATTS, pianist. Works of Mozart, Schubert, Beethoven, Rachmaninoff. Avery Fisher Hall at 3. $25.

NEW YORK CHAMBER SYMPHONY—See 2/7. Today at 3.

LEONA MITCHELL, soprano, with pianist Lawrence J. Wong. In tribute to Martin Luther King. Music of Verdi, Beethoven, Wolf, Duparc, Rodrigo, and spirituals. Alice Tully Hall at 8. $12.50, $15.

CHAMBER MUSIC SOCIETY—See 2/6. Today at 5.

AN DIE MUSIK—Schubert's String Trio in B-flat; Martinu's Quartet for Oboe, Violin, Cello, Piano; Mozart's Piano Quartet in g; Sapieyevski's *Aria for An Die Musik*; Haydn's Trio for Oboe and Strings. Merkin Concert Hall at 4. $6.

Y SYMPHONIC WORKSHOP, Yaacov Bergman director; pianist Paul Ostrovsky, violinist Ayal Shiloach, cellist Yosif Feigelson. Debussy's Prelude *Afternoon of a Faun*; Mendelssohn's Symphony No. 3, "Scottish"; Beethoven's Triple Concerto. 92nd Street Y at 8. Contr.

ORPHEUS, a chamber orchestra. Bach's Suite No. 1; Copland's *Appalachian Spring*; Barber's *Adagio for Strings*; Mozart's Symphony No. 38. Town Hall at 2. $3–$6.

WILLIAM THOMAS McKINLEY, composer; with clarinetist Richard Stoltzman, violist Walter Trampler, cellist Fred Sherry, violinist Lucy Stoltzman, pianists Irma Vallecillo, Cameron Grant; flutist Stephanie Jutt, the Eroica Brass Quintet. Music by McKinley. Merkin Concert Hall at 8. $10.

JOHNNY MATHIS/HENRY MANCINI—See 2/4.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director; pianist Oxana Yablonskaya, hornist David Jolley, bassoonist Gines-Didier Cano. Schubert's Piano Quintet in A, "Trout," and Octet in F, Op. 166. Beekman Hill Church, 317 E. 50th St. (718-626-9176), at 3. $15.

GERALD RANCK, harpsichordist. Music by Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

JON LEVENTHAL, tenor, with pianist James Howe. Music by Tosti, Lehar, Faure, Speakes. Christ and St. Stephen's Church, 120 W. 69th St., at 3. Free.

JOHN GORMAN AND WILLIAM WORKINGER, pianists. Music for piano, four hands, by Mozart, Schubert, Bizet. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Norman Mapp and Friends; offering. At 7: Valerie Capers Band and the CCNY Gospel Choir; $6. Lexington Ave. and 54th St. (935-2200).

RIVERSIDE CHORAL SOCIETY, Cynthia Weinrich conductor. Mozart's Grand Mass in c, and other works by Mozart, Praetorius. Riverside Church, the Drive at 122nd St. (222-5900), at 4. $5 donation. Preceded at 3 by a carillon recital by James R. Lawson.

NEW YORK CAMERATA—Works by Purcell, Hummel, Dvorak, Maves. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $5 donation.

NEW YORK CORNET & SACBUT ENSEMBLE, with singer Peter Becker. "Love and Death, Cats and Dogs: Renaissance Music for Brass and Voice." Works by Byrd, Senfl, Giovanni, Gabrieli, others. St. Michael's Church, 99th St. and Amsterdam Ave., at 8. $6. Free lecture, "The Renaissance Band in City and Courtly Life," at 7:15.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conductor; vocal sololists Helen Bovbjerg Niedung, Angela Brown, Gary Glaze, Richard Anderson. Mozart's Great Mass in c. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 4. $5 contribution.

MUSIC AND DANCE OF CALABRIA—Angelo de Caro, Francesco de Caro, Antonio de Giacomo, Carmine Ferraro, Angelo and Bambina Luzzi, Salvatore Rizzuto, Michele Monteleone. "Music From Around the Mediterranean," at the Ethnic Folk Arts Center, 179 Varick St. (206-1050), at 3. $8.

SCOTT O'BRIEN, music for solo synthesizer with a vocal ensemble/**AMY REICH,** modern jazz by a piano trio/**JOSEPH PAUL TAYLOR,** solo for electronics. Composer series at LaGalleria, 6 E. 1st St. (505-2476), at 4. Contribution.

CHURCH CHORUS AND ORCHESTRA, Dennis Keene conductor. *Ave Marias* by Victoria, Holst, Bruckner, and Haydn's *Harmoniemesse*, No. 12. Church of the Ascension, Fifth Ave. at 10th St., at 8. Offering.

MARIE BOGART, soprano, with pianist Earl Wentz. "God in Opera": Arias from *Der Freischutz, La Forza del Destino, Saint of Bleecker Street*, others. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St. (243-6470), at 3. Donation.

DENIE CORBETT & FRIENDS, a jazz quartet. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor. Haydn's Symphony No. 80; Shostakovich's Symphony No. 5. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434 -2222), at 2. $10–$20.

BRONX SYMPHONY ORCHESTRA, Robert Black conductor; trumpeter Jack Hyatt, English-hornist Ellen Bardekoff, pianist Jan Gorbaty. Copland's *Quiet City*; Chopin's Piano Concerto No. 2; Tchaikovsky's Symphony No. 6, "Pathetique." Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 3. Free.

BRONX ARTS ENSEMBLE ORCHESTRA, Stephen Somary conductor; Bronx Arts Ensemble Chorus, vocal soloists Carol Meyer, Jennifer Lane, Patrick Romano, Kevin Deas. Barber's *Capricorn Concerto*; Beethoven's Symphony No. 5; Haydn's *Mass in Time of War*. Fordham University Church, Rose Hill campus at Southern Blvd. (549-1899), at 3. $8.

GOLIARD CHAMBER SOLOISTS, with flutist Judith Mendenhall. Music by Bach, Roussel, Ravel, Enesco, Mendelssohn. Steinway Reformed Church, Ditmars Blvd. at 41st St., Astoria, Queens (718-728-8927), at 3:30. $6.

STATEN ISLAND CHAMBER MUSIC PLAYERS—Music from the theater, by Parker, Ellington, Gershwin, Rodgers, Kern, others. Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $8.

MEGAN HENRY, soprano. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 2/5. Today at 4.

NEW YORK CHAMBER ARTISTS—"The Reed Trio," an informal introduction to clarinet, oboe, and bassoon, meant for all ages. Music by Mozart, Beethoven, others. Wave Hill, Armor Hall, W. 252nd St. and Independence Ave. (549-3200), at 2. $5; children $2.50.

OSCAR BRAND, folk singer, in "Welcome to America," a program about Jewish music in the New World. Bronx House, 990 Pelham Pkwy. South (792-1800), at 2. $5, in advance $4.

Monday, February 9

LAZAR BERMAN, pianist. Music of Liszt, Shostakovich, Mussorgsky. Carnegie Hall at 8. $7–$20.

DANIEL STEPNER, violinist/**SETH CARLIN,** fortepianist. "On Original Instruments": music of Mendelssohn, Beethoven, Schumann, Clara Schumann. Merkin Concert Hall at 8. $10.

NOHEMA FERNANDEZ, pianist (N.Y. debut). Music of Albeniz, Chopin, Beethoven, Villa-Lobos, Berger (N.Y. premiere), Ginastera. Weill Recital Hall at Carnegie Hall, a 8. $8.

DARYL GOLDBERG, cellist/**TANA BAWDON,** pianist. Works of Haydn, Debussy, Schubert, Chopin. Christ and St. Stephen's Church, 122 W. 69th St. at 8. Donation.

LEONARD RAVER, organist, with trumpeter Douglas Hedwig, trombonist Ronald Borror. Music by Stover (world premiere and N.Y. premiere), Thomson (N.Y. premiere), Starer (N.Y. premiere), Perera (world premiere), Pinkham, Ashdown. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. $5.

POMERIUM MUSICES, Alexander Blachly director. 15-voice a cappella choir, in "Netherlanders in Italy." St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEFERTIEPH & QUARTET—Afro-jazz group. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

JUILLIARD STUDENTS—Chamber music. Paul Hall, 144 W. 66th St., at 8. Free.

BRUCE J. BONVISSUTO, trombones and euphonium. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Tuesday, February 10

PHILADELPHIA ORCHESTRA, Klaus Tennstedt conductor. Mahler's Symphony No. 7. Carnegie Hall at 8. $12–$23.

NEW YORK PHILHARMONIC—See 2/5. Tonight, 7:30.

NEW YORK WOODWIND QUINTET, with violinist Daniel Phillips. Works by Reicha, Etler, Stravinsky, Powell (N.Y. premiere), Francaix. Merkin Concert Hall at 8. $9.

ARLEEN AUGER, soprano, with pianist Dalton Baldwin. Songs by Schumann, Schoenberg, Strauss. Metropolitan Museum at 8. $15.

ROLF SCHULTE, violinist/**URSULA OPPENS,** pianist. Music of Ravel, Eisler, Mozart, Carter, Picker, Busoni. Weill Recital Hall at Carnegie Hall, at 8. $10.

ANDRES DIAZ, cellist (N.Y. debut), with pianist Heng-Jin Park. Music by Schumann, Brahms, Schuller, Falla, Paganini. Alice Tully Hall at 8. $10.

PAUL SHAW, pianist (N.Y. debut). Works of Bach, Schumann, Chopin, Liszt. 92nd Street Y at 8. $5–$8.

TRIO MUSICA HISPANA, with jazz saxophonist Paquito D'Rivera. Music by Villa-Lobos, Franzetti (N.Y. premiere), Lee (N.Y. premiere), Ubieta. The Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

AINT THOMAS CHOIR, Gerre Hancock director; Judith E. Hancock organist, and soloists. Music by Susa, Kennan, others. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $8 donation.

RIAN SCHOBER, organist-composer. Works by Messiaen, Albright (N.Y. premiere, the composer as narrator), Schober (world premiere), Cage, Alain. Grace Church, Broadway and 10th St., at 8. $5.

IUSIC BY JUILLIARD COMPOSERS—Paul Hall, 144 W. 66th St., at 8. Free.

NNE WILSON, organist. Durufle, Ridout, Wagner, Rachmaninoff. Trinity Church, Broadway and Wall St., at 12:45. Free.

OCHELLE ITZEN, JEANNE WILSON, flutists, with Timothy Hester, Colleen Itzen, keyboards. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

VALTER BLANDINGS & TRIO—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

L.R.T. TRIO—Lincoln Center Library at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 2/2 at 7:30: Mozart's *Le Nozze di Figaro;* Levine conducting; Soderstrom, Battle, von Stade, van Dam, Hynninen. 2/3 at 8: Puccini's *Manon Lescaut*, Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 2/4 at 8: Mozart's *La Clemenza di Tito*, Levine conducting; Vaness, Montague, Alexander, Hong, Bybee, Robbins, Ross. 2/5 at 7:30: Wagner's *Tannhauser,* Levine conducting; Rysanek, Gilmore, Johns, Hagegard, Macurdy. 2/6 at 8: Massenet's *Manon*, Rosenthal conducting; Malfitano, Shicoff, Senechal, Holloway, Hamilton; premiere of new production, directed by Ponnelle, who also designed sets and costumes; lighting by Wechsler. 2/7 at 1:30: *Le Nozze di Figaro*; same as 2/2 (broadcast, WQXR). 2/7 at 8:30: *La Clemenza di Tito*; same as 2/4, except Troyanos for Montague, Rendall for Alexander, Montague for Bybee. 2/9 at 8: same as 2/6.

Other

NEW CHAMBER OPERAS—An evening of premieres by the Brooklyn College Contemporary Opera Ensemble, conducted by William Boswell: Thomas Cain's *The Lesson*, based on Enesco's play, directed by William Prosser. James Legg and Sandra Russell's *The Informer*, based on a Brecht play, directed by Richard Barrett. Tania Leon's *I Got Ovah*, a monodrama for soprano, based on a poem by Carolyn M. Rodgers, directed by William Boswell. Whitman Hall Workshop Theater, Flatbush and Nostrand Aves. (718-434-1900). 2/6, 7, 13, 14 at 8; 2/8, 15 at 2. $5.

MEET THE OPERA COMPOSER—After Dinner Opera Company, in three short operas introduced by their composers: Susan Bingham's *Gift of the Magi*, Herbert Haufrecht's *Pot of Broth*, and Ned Rorem's *War Scenes*. Lincoln Center Library, 2/9 at 4. Free.

LEONORA, by William Henry Fry. Called "the first American grand opera" and not heard in 130 years, it's based on Bulwer-Lytton's play *The Lady of Lyons*. Bel Canto Opera, conducted by Mara Waldman, staged by Stuart Heyman. F.I.T. Auditorium, 227 W. 27th St. (279-4200). 2/8 at 3. $15.

LUISA FERNANDA—A zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. 2/8 at 3. $16, $18.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22. Tickets, $5–$40. 2/3 at 8: *Mozartiana, Suite From "L'Histoire du Soldat," Vienna Waltzes.* 2/4 at 8: *The Four Temperaments, Moves, Tchaikovsky's Piano Concerto.* 2/5 at 8: *Suite From "L'Histoire du Soldat," new ballet #2, Tchaikovsky's Piano Concerto.* 2/6 at 8: *The Goldberg Variations, Vienna Waltzes.* 2/7 at 2: *The Goldberg Variations, Stravisnky Violin Concerto.* 2/7 at 8: *Mozartiana, Moves, Stravinsky Violin Concerto.* 2/8 at 1: special family matinee: *Fanfare, The Four Temperaments, Concerto Barocco* (third section), *Tchaikovsky Pas de Deux, Stravinsky Violin Concerto.* 2/8 at 7: *The Goldberg Variations, The Four Temperaments.*

Twyla Tharp Dance

BROOKLYN ACADEMY OF MUSIC—2/3–3/1. Tickets: Fri., Sat. evenings and Sun. matinees, $15–$30; others, $10–$25. *Baker's Dozen, In the Upper Room* (premiere), to Philip Glass's score: 2/3 at 7; 2/7, 10 at 8; 2/8 at 2. *As Time Goes By, The Catherine Wheel III* (premiere of new production), with composer David Byrne: 2/4, 5, 6 at 8; 2/7 at 2. 30 Lafayette Ave. (718-636-4100).

Ballet Rambert

CITY CENTER THEATER—2/3–8. Tickets, $10–$30. Two programs of American premieres. 2/3 at 7:30; 2/7 at 2 and 8; 2/8 at 3: *Swamp, Carmen Arcadiae, Soda Lake, Zansa.* 2/4, 5, 6 at 8: *Night With Waning Moon, Dangerous Liaisons, Dutiful Ducks, Java.*

Pilobolus

JOYCE THEATER—Through 2/22. Tickets, $25. 2/3, 4, 11, 13, 18, 19, 21 at 8: *Bonsai, Solo From the Empty Suitor, Nonce, What Grows in Huygen's Window, Pseudopodia, Land's Edge.* 2/5, 6, 14 at 8; 2/8, 15, 21 at 2: *Monkshood's Farewell, Televisitation, Ocellus, Can't Get Started, Carmina Burana Side Two.* 2/7, 10, 12, 17, 20 at 8; 2/8, 15 at 7:30; 2/22 at 2: *Ciona, Lure* (premiere), *Walklyndon, Return to Maria La Baja, Day Two.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—2/4, 6 at 8; 2/8 at 2: **Ranjana & the Nataraj Dancers** . . . 2/5, 7, 8 at 8: **Elisa King & Dancers.** The Drive at 120th St. (864-2929). $7.50.

Other

BALINESE AMERICAN DANCE THEATRE—Islene Pinder's company of eight dancers, with guest artists. *Eden*, a premiere, and repertory works. Nikolais-Louis Choreo-Space, 33 E. 18th St. (581-4136). 2/6, 7 at 8; 2/8 at 3. $8.

CHARLES MOULTON—The new "Tapnology," a suite using amplified tap shoes. "The 11 O'Clock New(s)," at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/6, 7, 13, 14 at 11 p.m. $7.

DANCEMOBILE INDOORS—Harlem Cultural Council festival. 2/5: The Tap Event/Ladji Camara Dance Company. 2/6: Dinizulu Dancers and Drummers of Africa/Sabu Akru Afrique Dance Company. Symphony Space, at 7:30. $7.50.

DON REDLICH DANCE COMPANY—Guest artists are Joan Finkelstein and Lorn MacDougal. Double bill of new works, including *Pierrot Lunaire,* to Schoenberg's music, and *Set of Five Dances*, to music by Charles Ives. The music will be performed by guest musicians. Washington Square Methodist Church, 135 W. 4th St. (924-0077). 2/5, 6, 7 at 8. $10.

DONALD BYRD/THE GROUP—World-premiere performances of *The Rehearsal*, "a postmodern collage of late 20th-century culture." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/5–7, 12–14 at 8; 2/8, 15 at 3. $8.

MUSIC AROUND THE MEDITERRANEAN—Flamenco music and dance, with Liliana Morales, Manolo Rivera, Luis Vargas, Paco Francisco Juanas; 2/7 at 8. Music and Dance of Calabria; 2/8 at 3 (see Concerts, above). Ethnic Folk Arts Center. 179 Varick (206-1050). $8.

RALPH LEMON AND COMPANY—Program of premieres, in "Double Exposure," a series that presents works developed in the Jacob's Pillow Artists in Residence program. New York premieres of *Flock* and *Boundary*; world premiere of *Nightingales and Fishermen*; live music by the Allendale String Quartet. Triplex II, 199 Chambers St. (618-1980). 2/6, 7, 8 at 8. $8.

STEVE KRIECKHAUS, in *Missouri Driver's License*, solo choreography. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/9, 10 at 8. $8.

WOODARD ZUMMO AND COMPANY—Choreographer Stephanie Woodard and trombonist Peter Zummo, with dancers Kate Jacobs and Reni Gallagher. Continental Insurance Atrium, 180 Maiden Lane at Front St. 2/4 at 12:15. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Fri. 4–midnight, Sat. 5–1 a.m., Sun. 5–11. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–-Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St., 509-5252. Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L & D Mon.–Fri. 11 a.m.–10 p.m. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles & Perry Sts., 989-7131. Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

A SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

URANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

L COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon-midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. South, bet. 28th–29th Sts., 689-1360. Casual. French. Spcls: warm chicken mousse with prunes & port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.-–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St., 840-8810. Casual. Italian Kosher. Spcls: scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thurs. noon–4. D Sun.–Thurs. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CHINA VILLAGE—141 W. 33rd St.,244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

***INDIAN OVEN II*—913 Broadway, bet. 20th & 21st Sts.,** 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled

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flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. (I–M) AE, CB, DC, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. (E) AE, MC, V.

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. (I–M) AE, CB, DC, MC, V.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. (I-M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. (M) AE, CB, DC, MC, V.

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. (E) **The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.(M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. (M-E) Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. (M) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. (I) AE, CB, DC, MC, V.

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. (M) AE, CB, DC.

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. (M) **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. (M) AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. (M) AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. (M) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. (M) AE, DC, V.

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. (M) AE, DC.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, DC.

KAV KAZIAN—361 E. 49th St., 751-0416. Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. (M) AE, CB, DC, MC, V.

KENNY'S—565 Lexington Ave., at 50th St., 355-0666. Casual. American. Spcls: steak, lobster, tortellini with tomato & basil sauce. Res. nec. L daily 11:30–3. D daily 5–midnight. Pianist Mon.–Sat. from 6. Private parties for 125. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

UTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–

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LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.--Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/3049. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.--Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.--Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St., 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St., 245-4994. Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.--Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I–M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.--Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tues.–Thurs. 5:30–10, Fri.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.-Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. & Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. Closed Sun. **(E)** **AE.**

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.--Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

AFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

AMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

AMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

ARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–-Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued *spare ribs, lemon pepper chicken, potato skins.* Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

GRAZINGS—1690 York Ave., bet. 88th–89th Sts., 737-9020. Casual. American/Continental. Spcls: sauteed breast of chicken with sundried tomato & pinoli coulis, crab avocado cakes, grilled breast of duck with glazed cumquats & water chestnuts. Res.sug. D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–4. Ent. Tues, Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/7[illegible]1828. Casual. Italian home-cooking. Spcls: bollito [illegible]to, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. *Spcls: Jacqueline's specialties au* champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Avè., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: sauteed shrimp in sauce piquante, medallions of veal with chive sauce, Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pretheatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

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THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St., 517-8365. Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions & bacon. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun. **(I)** **AE, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.–Sat. noon–3. Br Sun. 11:45–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts., 410-2700. Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix next, sesame chicken. Res. sug. Open for L & D Mon.–Thurs. noon–11 p.m., Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRASSERIE BIJOU—321 Columbus Ave., at 75th St., (799-5100.) Casual. French/seafood. Spcls: crontstade d'escargots a l'ail, choucroute aux fruits de mer, sammon grille sauce proivrons rouges. Res. sug. L Mon.–Fri. 11–5. Br Sat. 11–5, Sun. 10:30–4. D daily 5–11:30. S daily till 1:30. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, broiled free-range chicken, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St., 496-9240. Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I–M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

ROM AFFENPINSCHERS TO YORKIES, the top dogs of every breed will turn out in all sizes, shapes, and degrees of championship for the 111th consecutive **Westminster Kennel Club Dog Show,** 2/9 and 10 at Madison Square Garden. The full entry list is 2,671 (not counting owners, handlers, judges, etc.!), with Golden Retrievers (86), Rottweilers (69), Akitas (60), Dachshunds (58), and Yorkshire Terriers (48) here in the greatest numbers—Poodles are actually highest, but they come in three size categories. Things start at 8:30 a.m. each day, with the Mon. program benching and judging of Working, Terrier, Non-Sporting, and Herding groups, and the Tue. schedule including Sporting, Hound, and Toy delegates. Group champs will be dubbed about 8 p.m., and Tue. around 11 p.m. the Best in Show prize will go to the truly Top Dog. Admission, $12.50, children $6 . . . **Pug fanciers' note:** One of many breed judgings that go on around the Westminster show will be staged at Loews Summit Hotel 2/8, 10–6, by the Pug Dog Club of Greater New York; donation is $3.

WORDS AND VOICES—From **Chekhov and Woolf to Lessing and M.F.K. Fisher**—and including a concert version by bass-player Jon Deak of "The Hound of the Baskervilles"—Symphony Space's entertaining "Selected Shorts" series will open 2/4 at 6:30. This "Celebration of the Short Story" begins with an audience-choice program: Jane Alexander will read Chekhov; Eli Wallach, Bernard Malamud; and Peter Riegert, John Updike. Cynthia Ozick will host on 2/11, and other readers scheduled are Swoosie Kurtz, Geraldine Fitzgerald, Fritz Weaver, Roscoe Lee Brown, and E.G. Marshall, with many more to be announced for the dozen programs. Admission to each is $7, and there's a wine/coffee bar open at 5:45. Broadway and 95th St. (864-5400) . . . Shaw's *Captain Brassbound's Conversion* is next up for **The Shaw Project** and its series of staged readings, 2/4, 5, at 7:30, at the Park Avenue Christian Church, at 85th St. This is a chronological marathon project, which will take four years overall, the idea of David Seatter and produced and directed by him and Frances Ford. *Brassbound* is set in Morocco—setting it apart from most other Shaw plays, and Ellen Terry rejected it, though it was written for her, in 1899. Christopher Plummer and Greer Garson once starred in it, for *Hallmark Hall of Fame.* $6; call the Ten Ten Players hotline (879-7669).

REVELS AND CAUSES—On this week's calendar: 25 noted restaurants—including La Cote Basque, Lutece, Palio, Chez Louis, Sam's Cafe, and La Grenouille—will contribute specialties of the house to **A Taste of Manhattan,** a tasting-and-grazing black-tie evening to benefit the N.Y.C. Chapter of the **National Multiple Sclerosis Society.** Date is 2/5 at 7, at Roseland Ballroom, and besides the food, food, wonderful food, you can waltz to Meyer Davis's sounds. Co-hosts are The Manhattan Society and "Manhattan Menus," and the tab is $75 (921-9199) . . . **The Object as Art,** an auction to benefit the **Gay Men's Health Crisis,** will put on the block "antique and contemporary decorative and applied arts," 2/11 at 8, at Sotheby's, York Ave. and 72nd St. There's a preview-cocktail party the same evening at 6 ($75; 807-6664). Preview all of the furniture and porcelain, jewelry and glassware, in the galleries 2/7–11, Sat. and Mon.–Wed. 10–5; Sun. 1–5; free; some of the items will be open to silent bidding . . . An **Auction at Federal Hall,** on the site of Washington's first inaugural, will benefit the **Friends Seminary,** the coeducational, independent school on 16th St. at Stuyvesant Park that covers the pre-kindergarten through high-school years. A baby-grand piano, fur jacket, trip to Disney World, art, antiques, dinner at La Tulipe—just some of the items up for bidding. Date is 2/6, with a preview and silent auction at 6:30, open bidding at 8, "gala desserts" and music by pianist Joseph Scianni from 9:30. Tickets, $20 (477-9500), and Federal Hall is at 26 Wall St.—it's fun down there at night, with no crowds.

BLACK HISTORY MONTH—The **American Museum of Natural History,** C.P.W. at 79th St. (769-5000), will open its celebration 2/7, 8 with a program 1–4:30 in the People Center both days: "Pioneers in Black Dance" and "Marcus Garvey: Pioneer Leader," both slide talks; Mellow Moves Plus 1, in "Dance, Rhythm, Dance," a look back. On Sun. only, at 2 and 4, Montego Joe and Company with "Music (and dance) of Two Worlds." Free with museum donation, and more to come . . . The **poetry of Helene Johnson** will be read by the 81-year-old writer herself, "one of the last of the living Harlem-renaissance poets," and by actress Gina Belafonte, 2/2 at 8, at Off Center Theatre, 436 W. 18th (929-8299). Free; the poet's grandson, composer Jason Rosen, will provide the music.

TOURS

HISTORIC CHELSEA—A walk with Adventure on a Shoestring (265-2663), 2/8 at 3. Meet on NW corner of Seventh Ave. and 23rd St. for a look at the area's historic past and flourishing present. $5.

WALKS WITH THE HORTICULTURAL SOCIETY OF NEW YORK—2/10, a lecture/walk with botanist Helmut Schiller, at the American Museum of Natural History, on the museum's botanical flora. Meet at C.P.W. at 79th St. at the first-floor information desk. $15 (757-0915 to reserve).

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

JAY WALKING: A SOCIAL HISTORY—A walk with the Downtown Brooklyn Development Association's Bob Olerking and the Prospect Park Environmental Center (718-788-8500): old and new Brooklyn around Jay Street. 2/7 at 1, meet at New York Technical College, 300 Jay St.; $2. Note: tour ends at Junior's for a buy-your-own lunch. $2, children $1.

CENTRAL PARK—2/8 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, for a session with the park's Urban Rangers on weather-predicting in past and present. Free (772-0210).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 2/5 at 7:30 p.m. vs. New Jersey Nets; 2/11 at 7:30 vs. Milwaukee. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 2/4 at 7:30 vs. Philadelphia; 2/12 at 7:30 vs. Houston. $6–$15.

ROLLER DERBY—(Madison Square Garden Arena; 564-4400): 2/8 at 2 p.m.: Join the legendary Ann Calvello and "Wild" Bill Hill as the Southern Stars battle it out with New York's own Eastern Express in this Roller Derby "Civil War." $8–$14.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 2/4 at 7:30 vs. Washington; 2/8 at 8:30 vs. Toronto. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/7 at 7:35 vs. Philadelphia; 2/8 at 7:35 vs. Pittsburgh. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 2/14 at 7:05 vs. Buffalo. $16–$26.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 2/7, Level Best; 2/8, Hollie Hughes Handicap (NYB).

STEPS—Snow Flake Run: 2/7 at 10 a.m. (men) and 10:15 a.m. (women): Over 1,500 runners of all ages and paces are expected to compete in this 4-mile race through Central Park, sponsored by the N.Y. Road Runners Club. Begins and ends at 90th Street and Fifth Ave. NYRRC members, $7; nonmembers, $10. Call 860-4455.

CHILDREN

MUSICAL CARNIVAL OF CLOWNS, presented by the Little Orchestra Society, at Avery Fisher Hall (Broadway at W. 64th St.; 704-0840). 2/7 at 11 a.m. and 1 p.m.: the Big Apple Circus Clowns, who join the orchestra. $9–$19.

HARLEM GOSPEL EXTRAVAGANZA at the New York Public Library, Harlem Branch (9 W. 124th St., between 5th and Lenox Aves.; 348-5620). 2/5 at 6 p.m.: The Mercedes Band and the Mighty Starlights will present this gospel program for the family. Free.

HANSEL & GRETEL at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A new telling of the folk tale, with music and songs. 2/3–2/5 at 10:30 a.m. and 1 p.m.; 2/6 at 10:30 a.m. $4.

FELL OFF THE TRUCK—WHAT LUCK! Symphony Space (Broadway at 95th St.; 864-5400). Every Sat. and Sun. at 2 p.m. through 3/1: A humorous program by the Paper Bag Players. $9.

THE WIZARD OF OZ by the Puppetworks at Old First Church (729 Carroll St. at Seventh Ave., Brooklyn; 718-834-1828). Every Sun. at 2 p.m. through 2/22: $3.75.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St.; 666-1716). Sat. at 1 and 3:30 through 3/21: A musical version. Adults, $5; children, $4 (reservations recommended).

RING AROUND THE RAINBOW by the Shadow Box Theatre at P.S. 95 (345 Van Sicklen St., Brooklyn; 724-0677). 2/4–2/6 and 2/10–2/12 at 10:15 a.m.: Children can learn about "crack" prevention through this colorful puppet show. $2.50.

AFRICAN DRUM by the Shadow Box Theatre at American Museum of Natural History (79th St. at Central Park West), 2/2–2/3, 2/9, and 2/23 at 10:30 a.m. and 12:30 p.m; also at P.S. 76 (220 W. 121st St.), 2/4–2/6, 2/10, 2/12, 2/17–2/20, 2/24, and 2/26–2/27 at 10:30 a.m.; 2/11 and 2/25 at 10:30 a.m. and 12:30 p.m.: A program that promotes cross-cultural sharing and understanding. $2.50. Call 724-0677 for reservations.

THE NIGHTINGALE by the Open Eye: New Stagings at Good Shepherd Faith Church (152 W. 66th St., 769-4142). 2/6 at 7:30 p.m. and 2/7 at 2 p.m. and 7:30 p.m.: The Hans Christian Andersen fairy tale set to music. $6; also 2/8, at 3 p.m., at Henry Lindenbaum Jewish Center (270 W. 89th St.; 769-4142). $6.

STORYTIME at Hudson Street Papers (234 Third Ave. between 19th and 20th Sts.; 529-9748). Every Sat. at 11 a.m.: Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Free.

POHO AND HIS MAGIC CIRCUS by Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 2/7 at 11 a.m.: See old-fashioned juggling, fire-eating, dog tricks, and much more. $6.

PUFF THE MAGIC DRAGON VALENTINE CONCERT at P.S. 6 Auditorium (45 E. 81 St.; 288-9062 or 737-9774). 2/7 at 2:30 p.m. and 7:30 p.m.: A benefit concert fea-

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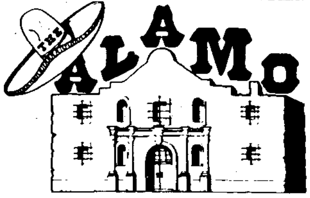

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turing Peter Yarrow of *Peter, Paul, and Mary* fame as well as his friends Tom Chapin and Dick Kniss. Adults $7.50; children, $3.50.

VICTORIAN VALENTINES at Richmondtown Restoration (441 Clarke Ave., Staten Island; 718-351-1617). 2/7 at 2 p.m.: Parents and children can make old-fashioned valentines out of laces and metallic papers. Adults, $4; children, $2 (reservations required).

KEVIN ROTH AND HIS UNBEARABLE BEAR at Packer Collegiate Institute (160 Joralemon St., Brooklyn; 718-522-5349). 2/8 at 2 p.m.: Listen to musician Kevin Roth and participate in a family sing-along. $8.

18TH-CENTURY VAUDEVILLE, presented by J. Popplemeyer's Old-fashioned Marionette Theatre at Fraunces Tavern Museum (54 Pearl St.; 425-1778). 2/8 at 2 p.m.: Entertainment that was offered in 18th-century American Taverns. $2.

GETTING THERE IS HALF THE FUN at the Third Street Music Settlement (235 E. 11th St.; 777-3240). 2/8 at 1 and 3: A program of singing, dancing, acrobatics, and storytelling using fables from around the world. Adults, $4.50; children, $2.50.

CHILDREN'S FOLKDANCING at Yeshiva University Museum Galleries (2520 Amsterdam Ave., corner of W. 185th St., 960-5390). 2/8 at 2: Jeanette Ornstein will perform Hebrew folkdances; afterwards Israeli fruit will be served. Adults, $2.75; children, $2.25.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—2/7 at 1:30: *The Shoemaker and the Elves,* performed by the Gingerbread Puppets. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 2/7 and 2/8 at 11 and 1: *Moccasin Stew*, by Maggie Whalen. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/28. $3.50 (reservations necessary).

LONG RUNNERS—See issue of 1/26 for details.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 2/7 and 2/8: "Then and Now—Life in America"—Weekend activities include studio workshops, films, and drawing classes. Free.

CITY OF NEW YORK PARKS AND RECREATION—At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/7 at 1: "Bird Masks"—Create a colorful mask of your favorite bird and have a fashion show with Princess Belva. Free for ages 5–11 (must reserve) . . . At **Lasker Rink** (106th St. at mid-Park; 408-0220)—2/7 at 10 a.m.: "Winter Carvival"—Skating races for 5–13 year-olds and a costume parade with prizes. Free . . . At **The Dairy** (64th St., mid-Park; 397-3156)—2/7 at 1:30: "Good Enough to Eat"—Children, ages 5–11, can make cookies and candies. Free (must reserve).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 2/7 and 2/8 at 1:30 and 3: "Going for a Spin"—Learn about tops and then create one of your own; at 2 both days in the 6th-floor Art Center: Caribbean dancer, Carolyn Webb, will present a jazz dance workshop. Free with museum admission. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 2/8 at 2: "Spirit Ensemble"—Hear old and new African music played on traditional instruments. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 2/8 at 1 and 3: "Hearty Greetings"—Stephanie Brody Lederman demonstrates how to draw a word, tell a secret, and make a special valentine. All tickets, 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 2/6, 7 p.m.–9 p.m.: "Friday Night Free Fun,"—The Akyene Baacko Highlife Band will perform melodies of West Africa (must reserve); 2/7 at 1: "What Goes On Here?"—Architect Donna Robertson will explain the various relationships possible between architectural and human forms (reservations required). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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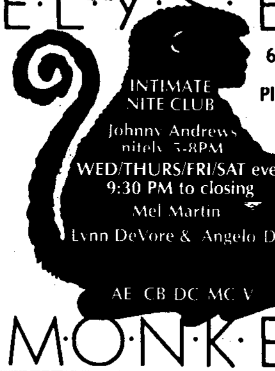

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KEY TO ABBREVIATIONS

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CB	Carte Blanche
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POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 2/4, Jamie Baum Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 2/4, The Cost of Living; Troy & The Tornados; Midnight Confessions. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Through 2/8, Third Annual Blue Note Latin Jazz Festival with Mongo Santamaria Band plus Michel Camilo Group. 2/9, Chico Mendoza Big Band. 2/10–15, Paquito d'Rivera Havana/New York plus Ray Barretto & his Salsa Jazz Orchestra. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Through 2/7, Roger Kellaway with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., the Bourbon St. Jass Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 2/8, Gloria Lynne, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 2/9 at 9 & 11, Bucky and John Pizzarelli, Jr. 2/10–15, Arthur Prysock. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Through 2/8, Ahmad Jamal. 2/9, Les Paul Trio. 2/10–15, Gary Burton Group. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 2/5–8,12–15, singer Maureen McGorvern, Thurs. at 8, Fri.–Sat. at 8:30 & 11, Sun. at 3. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 2/7, Vladamir Shafranov. 2/10–12, Hal Schaefer. **Upstairs:** 2/5 at 8, The Hal Schaefer Show followed by singer Catharine Mannarelli at 10. 2/6 at 8, The High Heeled Women followed by singer Nancy Matchton with Paul Anthony Owens at 10, and the Mario Cantone Comedy Show at midnight. 2/7 at 8, singer David Raleigh with Peter Valentine, followed by cabaret shows with singers and comedians at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/4–7 at 10, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 2/4, Miles of X-Perience. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 2/7, pianist Roland Hanna with Clint Houston on bass. 2/8,9, pianist Esther Blue. 2/10–14, pianist Fred Hersch with Michael Formanek on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* featuring the New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/4, Second Sight. 2/5, Top Shelf. 2/6,7, Art Blakey & The Jazz Messengers. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 2/6,7 at 9, Ed Linderman. 2/9 at 8:30, Jeff Harnar. **AE, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Thurs., singer pianist Rudy Roberson. Fri. & Sat., singer David Raleigh. Shows at 8 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/7, Human League. 2/13, A.P.B. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 2/8, Pharoah Sanders. 2/9, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Through 2/7, singer O.C. Smith, Tues.–Thurs. at 9 & 1, Fri. & Sat. at 9 & midnight. 2/10–14, Arlene Smith, (the original lead singer of The Chantels). **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/4, Elliott Murphy & Band. 2/5, Magnolias; Gut Bank. 2/6, Buster Poindexter & the Banshees of Blue. 2/7, The Optic Nerve; The Creatures; The Freaks. 2/8, Tijuna Bible; Corn Flakes. 2/9, Soma Holiday; Chemical Wedding. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. 2/4,5, Janice Friedman. 2/6,7, Lance Hayward alternating with Janice Friedman. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 2/8, Charles McPherson Quartet. 2/9, Mel Lewis and The Jazz Orchestra. 2/10–15, Larry Coryell Quartet with Stanley Cowell, Buster Williams and Billy Hart. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Through 2/8, Roy Meriwether Trio featuring Vikki Garner. 2/11–15, Jimmy Owens. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 2/7, pianist Kenny Barron with Ron Carter on bass. 2/9–14, pianist Hilton Ruiz with Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/4, Fleshtones & the Vipers. 2/5, Robert Gordon. 2/6,7, Big Twist & the Mellow Fellows; David Keyes. 2/9, The Weather Girls! Sweet Liss and the Swells. 2/10, La Zoo; Ilene Kristen. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Through 2/8, comedienne Pudgy, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri., marathon night. Sat., Best of Comedy U featuring Brett Butler, Larry David, Bill Rutkoski & Lance Crowther. Sun., Comedy Jam. Shows at 9 p.m., with an extra show Sat. at 11:30 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 2/8, comedians David Naster, Barry Weinbraub, Richie Minervini, Randy Credico, Dwayne Cunningham, Mike Egan, Danny Curtis, and Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 2/4, magician Imam and comedian Terry Day. 2/5, magician Torkova and comedian Terry Day. 2/6, magician Sly-

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STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 2/8, Jack Simmons, Rob Ross, Randy Hyten, Sun.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. 2/10–15, Billy Jaye, Mike Reynolds, Frank Santorelli. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Singer Michelle Celli and the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado and his Trio. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 2/4, Claudio Roditi. 2/5, Olu Dara. 2/6, Ras Michael & Sons of Negus; The Meditations. 2/7, Mikata. 2/10,11, Duduka Fonseca's Brazilian All-Stars featuring Randy Brecker, Eliane Elias. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . .2/4–14 at 9, Artificial Intelligence. 2/6,7,13,14 at 11, Laurie Beechman. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patrick Quettot, shows nightly at 9 & 11 p.m. . . . John J. Syarez, a versatile pop-rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/4,11 at 8, The Outcasts. 2/5,6 at 7:30, Horowitz & Spector. 2/7 at 8, Frank Mulholland; Claudia Koal at 11. 2/8 at 7, Vicki McMahon. 2/10 at 8, Todd Stockman, **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 2/6 at 10:30, singer Lara Neil. 2/7 at 8, singer Tom Sullivan; singer Nellson Moore at 10:30. 2/9 at 8, Open-mike night. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room** Singer-pianist Michael Feinstein, every Tues.–Sat a 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., excep Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant/piano bar with composer/lyricist/pop-jazz singer Ann Hampton Callaway, every Thurs.–Sat. from 9–1 a.m. **AE,MC,V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring the Joe Derise Duo, Tues.–Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar–restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO

HIGHLIGHTS

Wed., Feb. 4

:00/WNCN—
Various: Brass Works; **Delibes:** *Sylvia,* Act III: March and Cortège.

:00/WQXR-AM/FM—Mozart: Sonata No. 11 in A; **Walton:** *Richard III:* Prelude.

5:00/WNCN—Corelli: Trio Sonata, Op. 5, No. 4; **Liapunov:** *Zelazowa Wola,* Op. 37.

6:00/WNCN—Verdi: *Macbeth:* Ballet Music; **Beethoven:** Variations on *Bei Männern, welche Liebe Fühlen.*

7:00/WQXR-AM/FM—Poulenc: Sonata for Cello and Piano.

8:00/WNCN—Haydn: Sym. No. 8 in G, "Evening"; **Benda:** Sinfonia No. 12 in A.

8:05/WQXR-AM/FM—Mozart: Flute Cto. No. 1 in G; **Gould:** "Apple" Waltzes.

9:00/WNCN—Zandonai: *Francesca da Rimini:* Three Scenes; **Debussy:** *Danses sacrées et profanes,* for Harp and Orch.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase."

Thu., Feb. 5

3:00/WNCN—Albinoni: Cto. in C, Op. 10, No. 3; **Sibelius:** *Oceanides,* Op. 73.

WNYC—Curran: *For Cornelius;* **Stover:** Sinfonia.

4:00/WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Ravel:** Sontaine en trio.

5:00/WNCN—J. C. Bach: Oboe Qt. in B-Flat; **Telemann:** Sonata for Bassoon and Continuo in f.

6:00/WNCN—Bach: Trio Sonata in G; **Vivaldi:** Cto. for 2 Trumpets in C, Op. 46.

7:00/WNCN—Janácek: "Lachian" Dances; **Schubert:** Fantasia for Piano 4-Hands in f, Op. 103.

8:00/WNCN—Handel: *Ariodante:* Ballet Music; **Brahms:** Sonata for Violin and Piano No. 3 in d, Op. 108.

WNYC—"Chamber Music at the Y." **Mozart:** String Qnt. in B-Flat; **Dohnanyi:** Serenade, Op. 10.

8:05/WQXR-AM/FM—Haydn: Oboe Cto. in C; **Janácek:** Sinfonietta.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubenstein, host. **Copland:** *Statements;* **W. Schuman:** Sym. No. 5 for Strings.

Fri., Feb. 6

3:00/WNCN—Laolo: Sonata for Violin and Piano, Op. 12; **Grieg:** *Peer Gynt* Suite No. 2, Op. 55.

WQXR-AM/FM—Cambini: Qnt. No. 3 for Winds in F; **Strauss:** "Flight of Fancy" Waltz; **Dvorak:** Slavonic Dance No. 15 in C, Op. 72.

5:00/WNCN—Handel: Cto. Grosso in a, Op. 6, No. 4; **Britten:** *An American Overture,* Op. 27; **Telemann:** Sonata for 2 Flutes in A, Op. 2, No. 5.

6:00/WNCN—Haydn: Trio No. 3 in G "London"; **Wagner:** *The Flying Dutchman:* Ov.

7:00/WQXR-AM/FM—Grieg: Violin Sonata No. 1 in F.

8:00/WNCN—Ireland: Suite, "The Overlanders"; **Haydn:** Cto. for Harpsichord in G.

WNYC—Rochberg: Qnt. for Piano and Strings; **Stravinsky:** *Renard.*

8:05/WQXR-AM/FM—Mendelssohn: Sym. No. 5 in d; **Skrowaczewski:** Cto. for English Horn and Orch.

9:00/WNCN—Schubert: Qt. No. 15 in G; **Nielsen:** *Saga Dream,* Op. 39.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor. **Mozart:** Sym. No. 36 in C; **Wagner:** *Rienzi:* Ov.; *Lohengrin:* Prelude to Act I; *Tristan und Isolde:* Prelude and Liebestod.

Sat., Feb. 7

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Emil Gilels. **Mozart:** 6 Variations on "Salve tu, Domine"; **Beethoven:** Piano Sonata No. 5 in c; **Grieg:** Lyric Pieces: "At Your Feet"; "At the Cradle."

10:00 a.m./WNCN—Dukas: *La Péri;* **Handel:** Cto. Grosso in g, Op. 6, No. 6.

10:04 a.m./WQXR-AM/FM—Schumann: *Bunte Blatter;* **Prokofiev:** *Romeo and Juliet:* Suite No. 1.

11:00 a.m./WNCN—Debussy: Préludes, Book 2, No. 7–12; **Bizet:** *L'Arlésienne:* Suite No. 1; **Vivaldi:** *Four Seasons:* "Winter," Op. 8, No. 4.

11:05 a.m./WQXR-AM/FM—Mendelssohn: *Ruy Blas:* Ov.; **Respighi:** *Belkis, Queen of Sheba:* Suite.

12:00/WNCN—Delibes: *Coppélia:* Ballet Suite; **Haydn:** Piano Trio in E.

12:05/WQXR-AM/FM—Haydn: Sym. No. 95 in c; **Vaughan Williams:** Oboe Cto.

1:00/WNCN—Rachmaninoff: Sym. No. 3 in a, Op. 44; **Bach:** Cto. for Harpsichord No. 5 in f.

1:30/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Mozart:** *Le Nozze di Figaro* (Kathleen Battle, Frederica von Stade, Jose van Dam, Jorma Hynnien/Levine).

5:00/WNCN—Beethoven: Sonata for Horn and Piano in F, Op. 17; Sonata for Violin and Piano No. 2 in A, Op. 12, No. 2.

6:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Bach:** Cto. for 2 Violins in d.

6:05/WQXR-AM/FM—Tchaikovsky: Sym. No. 2 in c; **Schubert:** *Quartettsatz* in c.

7:00/WNCN—Liszt: Cto. for Piano No. 2 in A; **Hnadel:** Cto. Grosso in D, Op. 6, No. 5.

8:00/WNCN—Stravinsky: Divertimento; **Casadesus:** Cto. for 3 Pianos and Strings, Op. 65.

8:04/ WQXR-AM/FM—The Cleveland Orchestra. Michael Tilson Thomas, conductor. **Mozart:** Sym. No. 31 in D.

9:00/WNCN—"Saturday Night Opera." **Puccini:** *Madame Butterfly* (Kincses, Takás, Dvorsky, Miller, Hungarian State Opera Chamber Chorus and Orch./Patané).

Sun., Feb. 8

9:05 a.m./WQXR-AM/FM—Beethoven: Piano Sonata No. 26 in E-Flat; Fantaisie in g.

10:00 a.m./WNCN—Haydn: Cto. for Guitar No. 4 in F; **Geminiani:** Sonata for Guitar, Cello, and Harpsichord.

11:00 a.m./WNCN—Fauré: *Messe Basse;* **Liszt:** "Mephisto" Waltz No. 1.

12:00/WNCN—Schumann: *Fantasiestücke,* Op. 12; **Haydn:** Piano Trio in G.

12:05/WQXR-AM/FM—Schubert: *Rosamunde:* Incidental Music.

1:00/WNCN—Chicago Symphony Orchestra. Gunther Herbig, conductor; soprano Edith Wiens. **Mozart:** Concert Aria, "Non temer, amato"; Motet, "Exsultate, Jubilate."

3:00/WNCN—Dowland: *Captain Digorie Piper's Galliard and Pavan;* **Dvorák:** Nocturne for Strings in B, Op. 40; **Fasch:** Cto. for Trumpet, 2 Oboes, and Strings in D.

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor. **Mozart:** Piano Cto. No. 25; **Bruckner:** Sym. No. 7 in E.

5:00/WNCN—Bach : Cto. for Flute, Violin, and Harpsichord in a; **Vivaldi:** Cto. for Flute, 2 Violins, and Continuo in a.

7:00/WNCN—Bach: Sonata for Violin and Harpsichord No. 5 in f.

7:30/WQXR-AM/FM—Liszt: Les Préludes.

8:00/WNCN—J. Strauss Jr.: *Tales of the Vienna Woods,* Op. 325; **Wagner:** *Siegfried Idyll.*

8:05/WQXR-AM/FM—"Delta Opera House." **Adam:** *Le Postillon de Lonjumeau* (Aler, Anderson, Le Roux, Lafont, Monte Carlo Phil. Orch.).

9:00/WNCN—Schumann: Sym. No. 2 in C, Op. 61; **Milhaud:** Sonatine for Flute and Piano.

Mon., Feb. 9

3:00/WNCN—Prokofiev: *Lieutenant Kijé* Suite, Op. 60; **Dukas:** Variations, Interlude, and Finale on a Theme by Rameau.

4:00/WNCN—Turina: *Oración del Torero,* Op. 5, No. 1; **J. Stamitz:** Sinfonia in D, Op. 7, No. 6.

WQXR-AM/FM—Schumann: *Fantasiestucke,* Op. 111; **Vivaldi:** *The Four Seasons:* "Autumn."

5:00/WNCN—Telemann: Sonata for Violin da Gamba in a.

6:00/WNCN—Satie: *Mercure;* **Albinoni:** Cto. a 5 in D, Op. 9, No. 12.

7:00/WNCN—Haydn: Qt. in G, Op. 9, No. 3.

WQXR-AM/FM—Brahms: Bassoon Cto. No. 36 in B-Flat.

8:05/WQXR-AM/FM—Mozart: Clarinet Cto. in A; **Ravel:** Rapsodie Espagnol.

9:00/WNCN—Bizet: *Carmen:* Ballet; **C. Graun:** Trio Sonata for Oboe, Flute, and Continuo in F.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gunther Herbig, conductor. Pianist, Horacio Gutierrez. **Mozart:** Piano Cto. No. 19 in F; **Bruckner:** Sym. No. 4 in E-Flat.

Tue., Feb. 10

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Scriabin:** Sym. No. 5, Op. 60; **Milhaud:** *L'Automne.*

WNYC—Paine: Mass in D.

4:00/WNCN—Vivaldi: Cto for Recorder in c, Op. 44, No. 11; **Bizet:** *Jeux d'Enfants,* Op. 22.

WQXR-AM/FM—Schubert: Rondo brillant in b; **Copland:** *El Salon Mexico.*

5:00/WNCN—Wagner: *Kaisermarsch;* **Handel:** *Water Music* Suite No. 2 in D.

6:00/WNCN—Beethoven: "Consecration of the House" Ov., Op. 124; **Handel:** Cto. for Oboe No. 10 in g.

7:00/WNCN—Vaughan Williams: Cto. for Oboe and Strings in a; **Scriabin:** Nocturne, Op. 5, No. 1; **Handel:** Cto. Grosso in g, Op. 6, No. 6.

WQXR-AM/FM—Brahms: Qnt. No. 1 in F.

8:00/WNCN—"WNCN Live." Paul Sperry, tenor.

WNYC—St. Paul Chamber Orchestra. **Stravinsky:** *Epitaphium;* **Addison:** Serenade for Harp and Winds; **Sturm:** *Recollections of a Prodigal:* "The Return."

8:05/WQXR-AM/FM—Vivaldi: Bassoon Cto. No. 36 in B-Flat; **Haydn:** Sym. No. 63 in C.

9:00/WNCN—Beethoven: Sym. No. 3 in E-Flat, Op. 55; **Bree:** Allegro for 4 String Quartets.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Ricardo Muti, conductor; pianist, Laura de Fusco. **Shostakovich:** "Festival" Ov.; **Prokofiev:** Piano Cto. No. 2 in g; **Tchaikovsky:** Sym. No. 1 in g.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 4–6 and 9–10

2 **WCBS**
975-4321
4 **WNBC**
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5 **WNYW**
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7 **WABC**
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21 **WLIW**
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31 **WNYC**
669-7800
H **HBO**
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M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00
2 *Today's Business*
4 *Today in New York*
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind: Public Affairs*
Thu.: *Aprenda Ingles*
Fri., Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
M Wed.: **Movie:** *Ghostbusters*
Thu.: **Movie:** *Sunday Dinner for a Soldier*
Fri.: **Movie:** *Interrupted Melody*
Tue.: **Movie:** *Hog Wild*
S Wed.: **Movie:** *Dusty*
Fri.: **Movie:** *Aladdin and His Magic Lamp*

6:30
2 4 News
5 *Centurions*
9 *700 Club*
11 *Mask*
H Wed.: *In Search of Wow Wow*
Thu.: *The Blunder's Show*
M Mon.: **Movie:** *City Lights*
S Thu.: *Jennifer's Journey*, Part 5
Tue.: **Movie:** *Out of Africa*

6:45
21 *A.M. Weather*

7:00
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu., Mon.: *The Velveteen Rabbit*
Fri., Tue.: *Loser Take All*
S Thu.: **Movie:** *Teacher, Teacher*

7:30
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Hooked on Aerobics*
H *Fraggle Rock*
M Thu.: **Movie:** *Obsession*
Tue.: **Movie:** *From Here to Eternity*
S Wed.: **Movie:** *The River*
Fri.: *The Valentine's Day That Almost Wasn't* (cc)
Mon.: *Robin Hood:* "The Sheriff of Nottingham"

8:00
5 *The Flintstones*
11 *Galaxy Rangers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Body Rock*
Thu.: **Movie:** *Casey's Shadow*
Fri.: **Movie:** *Vanishing Wilderness*
Mon.: **Movie:** *Threshold*
Tue.: **Movie:** *A Shining Season*
M Wed.: *Crazy About the Movies*
Fri.: **Movie:** *The Goonies*
Mon.: **Movie:** *Street Hero*
S Fri.: **Movie:** *J. Edgar Hoover*

8:30
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Wed.: **Movie:** *That Forsyte Woman*
S Thu.: **Movie:** *Police Academy 2: Their First Assignment*
Mon.: **Movie:** *Dusty* (cc)

9:00
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*

9:30
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Rhoda*
31 *Body Electric*
H Fri.: **Movie:** *Just the Way You Are*
M Thu.: **Movie:** *The Idolmaker*
Tue.: **Movie:** *The Hunchback of Notre Dame* (cc)

10:00
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Falcon Crest*
31 *International Television*
H Wed.: **Movie:** *Threshold*
Thu.: **Movie:** *Night of the Comet*
Mon.: **Movie:** *American Dreamer*
Tue.: **Movie:** *Casey's Shadow*
M Fri.: **Movie:** *My Science Project*
Mon.: **Movie:** *The Zoo Gang*
S Wed.: **Movie:** *Come Fill the Cup*
Thu.: **Movie:** *Ride, Vaquero*
Fri.: **Movie:** *Duchess of Idaho*
Mon.: **Movie:** *Love Is Better Than Ever*
Tue.: **Movie:** *Kiss Me, Stupid*

10:30
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
M Wed.: **Movie:** *French Lesson*

11:00
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Value Television*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
31 *International Television*

11:30
4 *Scrabble*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times*
H Fri.: *The Talk Show*
M Thu.: **Movie:** *The Music Man*
Tue.: **Movie:** *Eleni*
S Thu.: *The Concert Stages of Europe*
Mon.: **Movie:** *Mommie Dearest*

12 NOON
2 9 News
4 *Super Password*
5 *Made in New York*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Duchess of Duke Street*
H Wed.: **Movie:** *Funny Lady*
Thu.: **Movie:** *Out of Africa*
Fri.: **Movie:** *Roller Boogie*
Mon.: **Movie:** *Vanishing Wilderness*
Tue.: **Movie:** *Desperately Seeking Susan*
M Wed.: *Animals Are Beautiful People*
Fri.: **Movie:** *High Anxiety*
Mon.: **Movie:** *Teen Wolf*
S Wed.: **Movie:** *Night of the Comet*
Thu.: **Movie:** *The Best of Times*
Fri.: **Movie:** *Falling in Love*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *Step Out of Line* (1970). Vic Morrow.
Thu.: **Movie:** *A Portrait of Jennie* (1948). Jennifer Jones, Joseph Cotten.
Fri.: **Movie:** *Damnation Alley* (1977). Jan-Michael Vincent.
Mon.: **Movie:** *Operation Daybreak* (1976). Timothy Bottoms, Anthony Andrews.
Tue.: **Movie:** *A Bridge Too Far* (1977). Sean Connery, Robert Redford, Michael Caine.
S Tue.: **Movie:** *Protocol*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 **Movie:** *Rich Man, Poor Man* (1975). Part III–Part VI. Nick Nolte, Peter Strauss. (except Tue.)
Tue.: **Movie:** *Rich Man, Poor Man, Book II* (1976). Part I–Part II. Peter Strauss.
31 *War and Peace* (except Thu., Tue.)
Thu.: *Playing Shakespeare:* "Poetry and Hidden Poetry"
Tue.: *South Africa Under Siege*

1:30
2 *As the World Turns*
H Mon.: **Movie:** *Morons From Outer Space*
M Wed.: **Movie:** *Street Hero*
Fri.: **Movie:** *From Here to Eternity*
Mon.: **Movie:** *The Goonies*
Tue.: **Movie:** *Sunday Dinner for a Soldier*

1:35
S Wed.: **Movie:** *Lady Jane*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 *The Pallisers*
H Fri.: **Movie:** *Better Off Dead*
Tue.: *Not* Necessarily *the News*
M Thu.: **Movie:** *That's Dancing!*
S Thu.: **Movie:** *Irreconcilable Differences*
Fri.: **Movie:** *Protocol*
Mon.: **Movie:** *Night of the Comet*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking*
H Wed.: **Movie:** *The Purple Rose of Cairo*
Tue.: **Movie:** *The Pursuit of D. B. Cooper* (cc)
S Tue.: **Movie:** *Police Academy 2: Their First Assignment*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Wed.: *The Woodright's Shop*
Thu.: *Hometime*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
H Thu.: *The Blunder's Show*
Mon.: *Flashback: The Great Plague*
M Tue.: **Movie:** *Hanky Panky*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Thu.: **Movie:** *Platypus Cove*
M Wed.: **Movie:** *Casino Royale*
Fri.: *Olivia Newton-John*
Mon.: *Comedy Experiment*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Police Woman*
11 *G. I. Joe*
21 *Mister Rogers' Neighborhood*
H Wed.: *In Search of the Wow Wow*
Fri.: *Loser Take All*
Mon.: **Movie:** *No Big Deal*
M Thu.: **Movie:** *The Member of the Wedding*
Fri.: **Movie:** *Xanadu*
Mon.: **Movie:** *The Idolmaker*
S Wed.: **Movie:** *Dusty*
Thu.: **Movie:** *Teacher, Teacher*
Fri.: *The Valentine's Day That Almost Wasn't* (cc)
Mon.: *Jennifer's Journey*, Part 6
Tue.: **Movie:** *A Man From Button Willow*

4:30
2 *Superior Court*
5 *Thundercats*
11 *The Transformers*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed.: *The Living Planet*
Thu.: *Heritage: Civilization and the Jews*
Fri.: *Planet Earth*
Mon.: *Bradshaw: On the Family*
Tue.: *Moments in Time*
H Fri.: **Movie:** *Ups and Downs*

Tue.: **Movie:** *Platypus ove*
9 Fri.: **Movie:** *Aladdin nd His Magic Lamp*
Mon.: **Movie:** *Dusty* cc)

:00
2 4 7 News

5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Fame*
13 *Square One Television* (cc)
21 *Sesame Street*
H Wed.: *Survival Series*
Thu.: **Movie:** *Murphy's Romance*

M Tue.: **Movie:** *A Passage to India*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 Wed.: *Criminal Justice With Dean Ed Spingarn*
Thu.: *Black Viewpoint With Gasby Greely*
Fri.: *Albany Tonight*
Mon.: *Insight With Earl Weber*
Tue.: *Beyond the Headlines With Sherry Dean*
H Mon.: **Movie:** *Night of the Comet*
M Thu.: **Movie:** *Obsession*
S Wed.: *The Velveteen Rabbit*
Thu.: *Jennifer's Journey*, Part 5
Tue.: **Movie:** *Teacher, Teacher* (cc)

5:45
31 *News From City Hall* (cc)
H Tue.: **Movie:** *Mommie Dearest*

Weeknights, February 4–6 and 9–10

WED., FEB. 4

:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming concludes at 8)
H **Movie:** *A Flash of Green*
M **Movie:** *The Story of Will Rogers*
S *The Jilting of Granny Weatherall*

5:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "Tough Times for Teens." Takes a look at the teen years and why teenagers are often rebellious.
21 *Nightly Business Report*
S *Van Halen*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *Barbarella* (1968). Jane Fonda. Fonda, in the film she would like to forget, as a sexy space adventuress.
7 *Perfect Strangers*
9 News
11 **Movie:** *D.C. Cab* (1983). Mr. T. Comedy about a Washington cab company staffed by a group of misfits.
21 *Discover*
31 *Black History Special*
H **Movie:** *The Boy in Blue*
M **Movie:** *Ghostbusters*
N **Movie:** *Alphaville*
S **Movie:** *Commando*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline:* "Helping the Mentally Ill." Explores the solutions of how to help the mentally ill become well-adjusted and independent.

9:00
2 *Magnum, P.I.*
4 *Gimme a Break*
7 *Dynasty*
9 *Richard Pryor Special* (cc)
13 *Discover.* Segments on robotic hands, a new rabies vaccine for wild animals, and a promising treatment for osteoporosis.
21 **Movie:** *Eyes on the Prize* (1986)
31 *First City*

9:30
4 *The Tortellis*
S **Movie:** *Night of the Comet*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
9 *Richard Pryor Special*
13 *Columbia University Awards in Broadcast Journalism*
21 *A Chance to Learn.* An in-depth study of the programs that help to fight the crisis of adult illiteracy in the U.S.
31 *First Edition*
H *Paul Rodriguez*
M **Movie:** *Wildcats*
N **Movie:** *The Mango Tree*

10:30
11 News
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
H **Movie:** *The Clan of the Cave Bear*

11:05
S **Movie:** *C.H.U.D.*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *William Grant Still.* Alex Haley narrates this musical profile of William Grant Still, the first black to have an opera presented by the New York City Opera, as well as the first black to conduct a major symphony.
21 *TV Classics: I've Got a Secret*

11:50
M **Movie:** *Tuff Turf*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Lost Empires*
21 *Long Island Report*
N **Movie:** *The Meadow*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Rape and Marriage—The Rideout Case* (1980). Linda Hamilton.
H *Don Johnson's Music Video*

12:45
S **Movie:** *Lady Jane*

1:00
5 *I Love Lucy*
7 **Movie:** *Rock Island Trail* (1949). Forrest Tucker.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30
4 11 News
5 *Get Smart*

1:45
H **Movie:** *Fortress*
M **Movie:** *Manhunt*

2:00
2 News
4 *Crosswits*
5 **Movie:** *McCloud: The Barefoot Girls of Bleecker Street* (1975). Dennis Weaver.
9 **Movie:** *Carry On Jack* (1966). Kenneth Williams.
11 *Harry-O*

2:30
4 *Sally Jessy Raphaël*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:15
H **Movie:** *C.H.U.D.*

3:20
M **Movie:** *McCabe and Mrs. Miller*
S *Van Halen*

3:30
4 *Here's Lucy*
11 *White Shadow*

4:00
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Congratulations, It's a Boy* (1971). Bill Bixby. A swinging bachelor suddenly discovers he has a teenage son.

4:25
S **Movie:** *The River*

4:30
7 *Tales of the Unexpected*
11 *Streets of San Francisco*

4:45
H **Movie:** *The Boy in Blue*

5:00
4 *Here's Lucy*
7 *Card Sharks*

5:25
M *Crazy About the Movies*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

THU., FEB. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Body Watch:* "Tough Times for Teens"
31 Italian programming (concludes at 8)
S *The Concert Stages of Europe*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*
S **Movie:** *Police Academy 2: Their First Assignment*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "The Woodland Moose"
21 *Nightly Business Report*
H **Movie:** *Mad Max Beyond Thunderdome*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Life in a Pond"
M **Movie:** *Sunday Dinner for a Soldier*

8:00
2 *Shell Game*
4 *Cosby Show*
5 **Movie:** *Columbo: Swan Song* (1974). Peter Falk.
7 *Our World*
9 News
11 **Movie:** *The Fog* (1980). Adrienne Barbeau.
21 *Wild America:* "River of Bears"
31 *Ascent of Man*
N **Movie:** *Europa '51*
S **Movie:** *Irreconcilable Differences*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Teen Dads"
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *Psycho* (1960). Anthony Perkins, Janet Leigh. Classic Hitchcock thriller of a strange young man who runs a motel and his mysterious, domineering mother.
13 **Movie:** *Eyes on the Prize* (1986)
21 *Mystery!: The Return of Sherlock Holmes*
31 *Masterpiece Theatre: Lost Empires*
H **Movie:** *Missing in Action 2: The Beginning*
M **Movie:** *The Ambassador*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *In the Face of Terrorism*
21 *Masterpiece Theatre: Lost Empires*
31 *Mystery!: The Secret Adversary*
N **Movie:** *MacArthur's Children*
S **Movie:** *The Best of Times*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Channel Crossings*
21 *Monty Python's Flying Circus*
H **Movie:** *Out of Africa*
M **Movie:** *Stand Alone*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: What's My Line?*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The Purple Rose of Cairo*
S *Comedy Spotlight*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Sunset Limousine* (1983). John Ritter.
M **Movie:** *Final Justice*

1:00
5 *I Love Lucy*
7 **Movie:** *The Life of Emile Zola* (1937). Paul Muni. Sincere biography of the famed 19th-century French writer; winner of Best Picture Oscar.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *One Night Only*

1:30
4 11 News
5 *Check It Out*

1:45
H **Movie:** *The Final Terror*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Plague* (1979). Daniel Pilon. A deadly bacteria is accidently released, killing many people in a large city.
9 **Movie:** *Carry On Cruising* (1966). Sidney James.
11 *Streets of San Francisco*

2:15
M **Movie:** *The Protector*

2:30
4 *Sally Jessy Raphaël*

2:35
S **Movie:** *Kiss Me, Stupid*

3:00
4 *Ask Dr. Ruth*
11 *Lifestyles of the Rich and Famous*

3:15
H **Movie:** *Mad Max Beyond Thunderdome*

3:30
4 *Here's Lucy*
7 *Guns of Will Sonnett*

3:55
5 *Make Room for Daddy*
M **Movie:** *The Idolmaker*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Two for the Money* (1971). Walter Brennan.
11 *CHiPS*

4:30
7 *Tales of the Unexpected*

4:50
S *Henry Winkler Meets William Shakespeare*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *Keys to Success*

5:05
H **Movie:** *Night of the Comet*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., FEB. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*

11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
M **Movie:** *Sylvia*
S **Movie:** *J. Edgar Hoover*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*
H **Movie:** *Critters*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Birds of the Arctic Tundra"

8:00
2 *Scarecrow & Mrs. King*
4 *Stingray*
5 **Movie:** *Bachelor Party* (1984). Tom Hanks.
7 *Webster*
9 News
11 **Movie:** *Sword of the Valiant* (1985). Sean Connery.
21 *Nature:* "Secrets of an African Jungle"
31 **Movie:** *Doctor Who*
H **Movie:** *Morons From Outer Space*
M **Movie:** *Out of Africa*
N **Movie:** *Privates on Parade*
S *Brothers* (cc)

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Gung Ho*
9 **College Basketball:** St. John's vs. Boston College
13 *Great Performances: The Ebony Tower.* Sir Laurence Olivier stars in John Fowles's tale of an elderly painter involved in a triangle with two young women.
21 **Movie:** *Springtime in the Rockies* (1942). Carmen Miranda, Betty Grable.
S *Championship Boxing*

9:30
7 *Dads*
H **Movie:** *The Terminator*

10:00
2 *Falcon Crest*
4 *Crime Story*
5 11 News
7 *Starman*
31 *Blake's Seven*
N **Movie:** *The Stripper*

10:30
11 News
13 *The Writing on the Wall.* Follows a group of Newark teenagers as they express their happiness, rage, and creativity through graffiti.
21 *Wild America:* "Family Feud"

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Seven Beauties* (1975). Giancarlo Giannini. Giannini is superb as a man trying to survive in a concentration camp.
21 *Wall $treet Week*
M **Movie:** *Wildcats*
S **Movie:** *Nighthawks*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *Better Off Dead*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Hullabaloo Over Georgie and Bonnie's Pictures*

12:30
2 **Movie:** *McGarrett: Good Help Is Hard to Find* (1979). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

12:50
M **Movie:** *Screen Test*

1:00
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *Falling in Love*

1:10
H **Movie:** *Lust in the Dust*

1:30
5 *Solid Gold*
11 News

1:40
2 **Movie:** *Airport* (1970). Dean Martin, Helen Hayes. All-star cast in this first and best of the airplane disaster movies; Oscar for Hayes as an impish stowaway.

2:00
4 News
7 **Movie:** *The Gorilla* (1939). Bela Lugosi.
9 *Saturday Night Live*
11 *White Shadow*

2:20
M **Movie:** *Dance With a Stranger*

2:30
4 *Crosswits*
5 **Movie:** *Slavers* (1980). Britt Ekland.

2:40
H **Movie:** *Windy City* (cc)

3:00
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 *Streets of San Francisco*
S **Movie:** *Scarred*

3:30
4 *Music City USA*

4:00
4 *Hit City*
7 **Movie:** *The Mask of Sheba* (1969). Inger Stevens.
9 *The Saint*
11 *Harry-O*

4:05
M **Movie:** *Jagged Edge*

4:20
5 *Make Room for Daddy*

4:25
H **Movie:** *Critters*

4:30
4 *Here's Lucy*
S *Brothers*

4:39
2 *Strike It Rich*

5:00
4 *Ben Casey*
9 News
11 *U.S. Farm Report*
S **Movie:** *Protocol*

5:09
2 *Strike It Rich*

5:30
9 11 News

5:39
2 *Newsmakers*

MON., FEB. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
M **Movie:** *The Professionals*
S *The Bridge of Adam Rush*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "River of the Bears"
21 *Nightly Business Report*
S *Robin Hood:* "The Sheriff of Nottingham"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Mountain Goats"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 **Special:** *The Best of ALF*
5 *National Geographic Special:* "Among the Wild Chimpanzees"
7 *MacGyver*
9 News
11 **Movie:** *The Enforcer* (1976). Clint Eastwood. A San Francisco police detective must deal with enemy agents who steal Army weapons.
21 *Planet Earth*
31 *Tenko.* Women, interned on an island by the Japanese during W. W. II, face brutal treatment as well as racism within their own ranks.
H **Movie:** *The Truth About Alex*
M **Movie:** *Looker*
N **Movie:** *Bullshot*
S **Movie:** *Prizzi's Honor*

8:30
2 *My Sister Sam*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *The Two Mrs. Grenvilles* (1986). Part II. Claudette Colbert. (Part I, Sun., 2/8 at 9 p.m.)
5 *National Geographic Special:* "The Incredible Machine"
7 **Movie:** *The Last Fling* (1986). John Ritter.
9 *Great Performers:* "Pee-wee Herman"
13 **Movie:** *Smooth Talk* (1985). Treat Williams, Laura Dern. Story of a young girl's sexual awakening.
21 *Nature of Things:* "Plant Communication"
31 *New York Screening Room*
H **Movie:** *Out of Africa*

9:30
2 *The Cavanaughs*
M **Movie:** *Teen Wolf*

10:00
2 *Cagney & Lacey*
5 11 News
9 *Great Performers:* "Bette Midler"
21 *Quest for the Killers:* "Three Valleys of St. Lucia"
31 *South Africa Under Siege*
N **Movie:** *Bring On the Night*

10:15
S **Movie:** *Choose Me*

10:30
11 News
13 *Spirit to Spirit:* "Nikki Giovanni"

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Surreal Eye:* "The Life and Times of Don Luis Buñuel"
21 *Monty Python's Flying Circus*
31 *Poldark*
M **Movie:** *Wildcats*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Jimmy Durante Show*

11:45
H *Paul Rodriguez*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *The Surreal Eye*
21 *Long Island Report*
N **Movie:** *Alphaville*

12:15
S **Movie:** *Mommie Dearest*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Mrs. R's Daughter* (1979). Cloris Leachman.

12:45
H **Movie:** *Morons From Outer Space*

12:50
M **Movie:** *Thunder Alley*

1:00
5 *World Vision*
7 **Movie:** *Up From the Beach* (1965). Cliff Robertson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30
4 11 News

2:00
2 News
4 *Crosswits*
5 **Movie:** *High Velocity* (1976). Ben Gazzara.
9 **Movie:** *Night Passage* (1957). James Stewart.
11 *White Shadow*

2:15
H **Movie:** *C.H.U.D.*

2:30
4 *Sally Jessy Raphaël*
S **Movie:** *C.H.U.D.*

2:35
M **Movie:** *The Zoo Gang*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:30
4 *Here's Lucy*
11 **Movie:** *Dynasty* (1976). Sarah Miles.

3:45
H *Don Johnson's Music Video*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Wild Women* (1970). Hugh O'Brian.
S **Movie:** *Night of the Comet*

4:09
5 *Make Room for Daddy*

4:15
M **Movie:** *Looker*

4:30
7 *Tales of the Unexpected*

4:45
H *Flashback: The Great Plague*

5:00
4 *Here's Lucy*
7 *Card Sharks*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40
S *The Bridge of Adam Rush*

TUE., FEB. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple.* Examines the secrets hidden in dinosaur bones, how a bullet-proof vest resists bullets, why people get heartburn; also visits a killer whale.
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase: The Second Year:* "Snow"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Polar Bears"

8:00
2 **Special:** *It's Your 20th Anniversary, Charlie Brown*
4 *Matlock*
5 **Movie:** *Helter Skelter* (1976). Part I. George DiCenzo. Story of the brutal slaying of actress Sharon Tate and the trial of Charles Manson, the man accused of the murder.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *The Pope of Greenwich Village* (1984). Eric Roberts. Two small time crooks from Little Italy try to make a quick buck; nice character studies.
21 *Nova:* "Orangutans of the Rain Forest"
31 *Spirit to Spirit:* "Nikki Giovanni"
H **Movie:** *House*
M **Movie:** *The Hunchback of Notre Dame*
N **Movie:** *Floodstage*
S **Movie:** *Protocol*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Creatures of the Deep"
31 *The Legacy of Arturo Alfonso Schomburg.* Profiles the life and contributions of the great Puerto Rican historian.

9:00
2 **Movie:** *Stillwatch* (1986). Lynda Carter.
4 *Hill Street Blues*

Moonlighting
College Basketball:
John's vs. Seton Hall
Nova
Remember When:
Vheels, Wings, and
histles." Spotlights the
w worlds that were
ened by new
ethods of transportion
m covered wagons to
aceships.
Bergerac

30
Not Necessarily *the*
ews

:00
Remington Steele
11 News
A Carol Burnett Special:
arol, Carl, Whoopi and
obin
Frontline
In the Face of Terrorism
Hitch-hikers Guide to
e Galaxy
Movie: *Fortress*
Movie: *Eleni*
Movie: *The Meadow*
Brothers

0:30
News
Open All Hours
It's Garry Shandling's
how

1:00
2 4 7 News

5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "Manchild Revisited." Author Claude Brown visits Harlem to see how it has changed in the last twenty years.
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Police Academy 2: Their First Assignment*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*
H **Movie:** *F/X*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Long Island Report*
M **Movie:** *Creator*
N **Movie:** *Europa '51*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:35
S **Movie:** *Scarred*

12:40
2 **Movie:** *Take Your Best Shot* (1982). Robert Urich.

1:00
5 *I Love Lucy*
7 **Movie:** *Gunpoint* (1966). Audie Murphy.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20
H **Movie:** *The Highest Honor*

1:30
4 11 News
5 *Get Smart*

1:50
M **Movie:** *The Protector*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Malibu High* (1979). Jill Lansing.
9 **Movie:** *Man Without a Star* (1955). Kirk Douglas.
11 *Streets of San Francisco*

2:10
S **Movie:** *Teacher, Teacher*

2:30
4 *Sally Jessy Raphaël*

3:00
4 *Ask Dr. Ruth*

7 *The Avengers*
11 **Movie:** *Incident in San Francisco* (1970). Richard Kiley.

3:05
H **Movie:** *The Killing Fields*

3:30
4 *Here's Lucy*
M **Movie:** *Stand Alone*

3:40
S *The Velveteen Rabbit*

4:00
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Man in the Shadow* (1957). Jeff Chandler.

4:30
7 *Tales of the Unexpected*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S **Movie:** *The Man From Button Willow*

5:10
M **Movie:** *Out of Control* (cc)

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
H **Movie:** *House*

Weekend, February 7–8

SAT., FEB. 7

6:00
4 *New Wilderness*
5 *Young Edition*
7 *New Dating Game*
9 *David Toma Show*
11 *Tom and Jerry*
H *Family of Strangers*
M **Movie:** *Superman*

6:30
2 *Patchwork Family*
4 *Father Murphy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*

7:00
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Superfriends*
H **Movie:** *Funny Lady*
S *Robin Hood:* "Rutterkin"

7:30
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*

8:00
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Straight Talk*
11 **Movie:** *The Hound of the Baskervilles* (1939). Basil Rathbone.
13 *Adam Smith's Money World*
21 *Sesame Street*
S **Movie:** *Beyond the Forest*

8:30
2 *Wildfire*
4 *Gummi Bears*
5 *Rainbow Brite*
7 *Care Bears Family*
13 *Wall $treet Week*
M **Movie:** *Trancers*

9:00
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30
5 *Get Along Gang*
11 *Soul Train*
13 *One-on-One*
H **Movie:** *Dreamchild*

10:00
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline:* "The Earthquake"
21 *Focus on Society*
31 *Body Electric*
M *Comedy Experiment*
S **Movie:** *The Jazz Singer*

10:30
2 *Teen Wolf*
4 *Alvin*
Pound Puppies
11 *Three Stooges Hour*
31 *Owl/TV*
M **Movie:** *Hog Wild*

11:00
2 *Galaxy High*
4 *Foofur*
5 **Movie:** *The Tin Star* (1957). Henry Fonda. A bounty hunter helps a sheriff restore peace to his town.
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
13 *Tony Brown's Journal.* "The Booker T. Washington Freedom Trail"
21 *Economics U.S.A.*
31 *Sherlock Jones and Proctor Watson*
H **Movie:** *Desperately Seeking Susan*

11:30
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *Abbott and Costello*
13 *Open Mind*
31 *The Perkins Family*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation:* "Writing, Part V"
21 *Gourmet Cooking* (cc)
31 *Video Music Box*
M **Movie:** *Thomasine & Bushrod*
S **Movie:** *Out of Africa*

12:30
4 *Kid Video*
7 *Health Program*
13 *G.E.D. Preparation:* "Writing, Part VI"
21 *This Old House*

1:00
2 **College Basketball:** Villanova vs. Georgetown
4 **College Basketball:** Kentucky vs. Alabama
5 **Movie:** *Beware! The Blob* (1972). Godfrey Cambridge. Beware! The acting!
7 *American Bandstand*
9 **Movie:** *Topper* (1937). Cary Grant, Constance Bennett. Grand comedy of a husband and wife who become involved in ghostly escapades; colorized version.
11 **Special:** *The Making of Superman I and II*
13 *Metroline*
21 *Frugal Gourmet*
31 *All About TV*
H **Movie:** *A Shining Season*

1:30
7 *World Cup Skiing*
13 *This Old House*
21 *French Chef*
31 *Cityscope*

2:00
13 *American Playhouse: The Wide Net*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
M **Movie:** *The Charge at Feather River*

2:30
7 *Ebony/Jet Showcase*
21 *Magic of Oil Painting*

3:00
2 **College Basketball:** Miami vs. Navy or Iowa vs. Arizona
4 **College Basketball:** N.C. State vs. Louisville
5 **Movie:** *Three Evil Masters* (1984). Chen Tai. Chop-chop to the max!
7 *Professional Bowlers Tour*
9 **Movie:** *Pillow Talk* (1959). Rock Hudson, Doris Day. One of the funniest and most imaginative of the Hudson-Day vehicles; Oscar winning screenplay.
11 *Twilight Zone*
13 *Discover*
21 *Last Chance Garage*

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TELEVISION

H *Family of Strangers*
S *Championship Boxing*

3:30
11 *Puttin' On the Kids*
21 *Motorweek*

4:00
11 *Puttin' On the Hits*
13 *Nova:* "Why Planes Crash"
21 *Woodwright's Shop*
31 *Out of the Firey Furnace*
H **Movie:** *Chariots of Fire*
M **Movie:** *Zulu Dawn*

4:30
7 *Wide World of Sports*: "Ladies U.S. Figure Skating Championship." World and National Champion Debi Thomas defends her title against rivals Tiffany Chin and Caryn Kadavy.
11 *Dance Fever*
21 *This Old House*

5:00
2 *Sports Saturday*
4 **Golf:** *Hawaiian Open*
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "Crisis in Contraception"
21 *Owl/TV*
31 *Country Express*

5:30
11 *What a Country*
13 *Newton's Apple.* Features an interview with astronaut Jeff Hoffman.
21 *Brainstormers*
31 *Debut*
S *Robin Hood:* "Rutterkin"

6:00
2 *The People*
5 *What's Happening Now?*
7 News
9 *Bosom Buddies*
11 *Fame*
13 *Nature*
21 *Austin City Limits*
31 *Images/Imagenes*
H **Movie:** *The Pursuit of D. B. Cooper*
M **Movie:** *Big Wednesday*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *Eye on Dance*
S **Movie:** *Johnny Dangerously*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
21 *All Creatures Great and Small*
31 Looking East

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Ted Knight Show*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
31 *Japan, the Living Tradition*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *The Lemon Drop Kid* (1951). Bob Hope.
7 *Sidekicks*
9 News
11 **Movie:** *The Deer Hunter* (1978). Robert De Niro. Depicts the terrible effects of the Vietnam War. (Interrupted at 10:30 for news but continues at 11; conludes at 12:30 a.m.)
13 21 *Wonderworks*
31 **Movie:** *Hamlet* (Swedish version)
H **Movie:** *F/X*
M **Movie:** *Hog Wild*
S **Movie:** *The Delta Force*

8:05
N **Movie:** *Sex Kittens Go to College*

8:30
4 *227*
7 *Sledge Hammer!*
9 **Hockey:** Rangers vs. Washington (concludes at 11:30, approx.)

9:00
2 **Movie:** *A Place to Call Home* (1986). Linda Lavin. An American housewife moves to an Australian sheep ranch with her eleven children.
4 *Golden Girls*
7 *Ohara*
13 *Mystery!: The Return of Sherlock Holmes*
21 *To the Manor Born*

9:30
4 *Amen*
21 *Mother and Son*
M *Comedy Experiment*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "The Three Stooges"
21 *Agony*
H *Bruce Willis*
M **Movie:** *Silent Rage*
N **Movie:** *Only Emptiness Remains*

10:15
S **Movie:** *Out of Africa*

10:30
5 *Black News*
11 News
21 *The Fall and Rise of Reginald Perrin*

11:00
2 4 7 News
5 **Movie:** *The Sons of Katie Elder* (1965). John Wayne.
11 **Movie:** *The Deer Hunter* (see 8 p.m.)
13 **Movie:** *Monkey Business* (1931). The Marx Brothers.
21 *Monty Python's Flying Circus*
H *Not* Necessarily *the News*

11:30
4 **Special:** *David Letterman Anniversary Show*
7 News
9 *Benny Hill*
21 **Movie:** *Penny Serenade* (1941). Cary Grant.
H **Movie:** *The Highest Honor*

11:45
2 *You Write the Songs*
7 **Movie:** *Fort Apache, the Bronx* (1981). Paul Newman.
M **Movie:** *Volunteers*

12 MIDNIGHT
9 **Movie:** *Curse of the Fly* (1965). George Baker.
N **Movie:** *Hard Choices*

12:15
2 **Movie:** *Catch 22* (1970). Alan Arkin.

12:30
11 *Twilight Zone*

1:00
4 *Ask Dr. Ruth*
11 *Dempsey and Makepeace*
S **Movie:** *The Happy Hooker*

1:15
5 **Movie:** *The Snake Pit* (1948). Olivia de Havilland. Great film about life in a mental institution; de Havilland gives one of her finest performances.
H **Movie:** *Desperately Seeking Susan*

1:30
4 *Off the Wall*

1:35
M **Movie:** *Creator*

2:00
4 *Dancin' to the Hits*
9 *MTV Top 20 Video*
11 News

2:15
7 **Movie:** *Guilty or Innocent: The Sam Sheppard Murder Case* (1975). George Peppard.

2:30
4 *This Week in Country Music*
11 **Movie:** *The Moon and Sixpence* (1943). George Sanders.

2:40
S **Movie:** *The Jazz Singer*

2:45
2 News

3:00
4 **Movie:** TBA
9 *Saturday Night Live*
H **Movie:** *F/X*

3:25
M **Movie:** *The Holcroft Covenant*

3:30
2 *Strike It Rich*

4:00
2 *Strike It Rich*
9 *Saturday Night Live*

4:30
2 *Strike It Rich*
11 *Rhoda*
S **Movie:** *Johnny Dangerously*

4:50
H *Bruce Willis*

5:00
7 *Branded*

5:20
M *Comedy Experiment*

5:30
7 *New York Views*
9 11 News

SUN., FEB. 8

6:00
2 *Community*
4 *Joy of Gardening*
5 *Black News*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christian Science Monitor*
H **Movie:** *The Man With One Red Shoe*
M **Movie:** *Rappin'*
S *Jennifer's Journey*, Part 5

6:30
2 *Young Universe*
4 *Cliffwood Kids*
5 *Hour of Power*
7 11 *Christopher Close-up*
9 *New Jersey People*
S **Movie:** *Daffy Duck's Movie*

6:45
11 *Davey and Goliath*

7:00
2 *Way to Go*
4 *Funtastic World*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30
2 *For Our Times*
5 *Jimmy Swaggart*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
H *In Search of the Wow Wow*
M **Movie:** *Jim Thorpe—All American*

8:00
2 *Today's Business*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *The Perkins Family*
31 Italian programming (concludes at 2 p.m.)
S **Movie:** *Young King Arthur*

8:30
5 *Focus on Britain*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *The Real Adventures of Sherlock Jones and Proctor Watson*
H *Fraggle Rock*

9:00
2 *Sunday Morning News*
4 *Visiones*
5 *Danger Mouse*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street* (cc)
21 *Wonderworks*
H **Movie:** *The Best of Times*

9:30
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*
M **Movie:** *Remo Williams: The Adventure Begins*

9:35
S *The Jilting of Granny Weatherall*

10:00
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
9 *Hour of Power*
11 *Photon*
13 *Supergran*
21 *To the Manor Born*

10:30
2 *Face the Nation*

McLaughlin Group
Hollywood Close-up
Three Stooges
The Perkins Family
Mother and Son
Movie: *Summer*
ental

1:00
Community
Meet the Press
Movie: *Tarzan's*
evenge (1938). Glenn
orris.
News Conference
New Gidget
Owl/TV
Agony
Movie: *A Flash of*
reen

1:30
Newsmakers
News 4orum
David Brinkley
Sunday Morning
unnies
Movie: *The Time of*
heir Lives (1946). Bud
bbott, Lou Costello.
Wonderworks
The Fall and Rise of
Reginald Perrin
Movie: *Yankee Doodle*
Dandy

12 NOON
❷ **Racing:** *Busch Clash*
❹ *First Estate*
㉑ *Nature:* "Secrets of an African Jungle"
Ⓢ *The Paper Chase: The Second Year:* "Plague of Locusts"

12:30
❹ *Today in New York*
❺ **Movie:** *The Three Stooges Meet Hercules* (1962). The Three Stooges.
❼ *Business World*
⓭ *Inside Albany*

12:45
❷ **College Basketball:** Michigan vs. Indiana

1:00
❹ **College Basketball:** Virginia vs. N. Carolina
❼ *Like It Is*
❾ **Movie:** *Coogan's Bluff* (1968). Clint Eastwood.
⓫ **Movie:** *The Girl Most Likely* (1957). Jane Powell.
⓭ *Firing Line:* "Does Sex Education Work?"
㉑ *Discover*
Ⓗ **Movie:** *Raintree County*
Ⓢ **Movie:** *Torch Song*

2:00
❼ **College Basketball:** Notre Dame vs. Kansas
⓭ *Great Performances: The Ebony Tower*
㉑ **Movie:** *Eyes on the Prize* (1986)
㉛ *World TV Presents*
Ⓜ **Movie:** *Out of Africa*

2:15
❺ **Movie:** *For a Few Dollars More* (1965). Clint Eastwood.

2:30
Ⓢ **Movie:** *The River*

3:00
❷ *NBA All-Star Game*
❹ *Sportsworld:* "Boxing/World Mixed Pairs Body Building"
❾ **Movie:** *Dirty Dingus Magee* (1970). Frank Sinatra.
⓫ **Movie:** *Sword of the Valiant* (1985). Sean Connery.
㉑ *Brainstormers*
㉛ *Washington Week in Review*

3:30
⓭ *Say Amen, Somebody.* A tribute to gospel music by George Nierenberg.
㉑ *Tony Brown's Journal*
㉛ *European Journal*

4:00
❼ *Wide World of Sports:* "U.S. Figure Skating Championships—Mens, Pairs, and Ice Dancing." World and National Champion Brian Boitano defends his title.
㉑ *Inside Albany*
㉛ *Tony Brown's Journal*
Ⓗ **Movie:** *Body Rock*

4:30
❹ **Golf:** *Hawaiian Open*
㉑ *Adam Smith's Money World*
㉛ *World Chronicle*

4:35
Ⓢ **Movie:** *Irreconcilable Differences*

5:00
❺ *Kojak*
❾ *Buck Rogers*
⓫ *Fame*
⓭ **Movie:** *Eyes on the Prize* (1986)
㉑ *Wall $treet Week*
㉛ *Hello Jerusalem*
Ⓜ **Movie:** *The Music Man*

5:30
㉑ *One-on-One*

6:00
❷ ❼ News
❺ **Movie:** *The Thomas Crown Affair* (1968). Steve McQueen.
❾ *Police Story*
⓫ **Movie:** *D.C. Cab* (1983). Mr. T.
⓭ *Currents:* "Teen Dads"
㉑ *Nova:* "Why Planes Crash"
㉛ *U.S. Nippon Newscope*
Ⓗ *Fraggle Rock*

6:15
㉛ *Business Nippon*

6:30
❷ ❹ ❼ News
⓭ *Washington Week in Review*
Ⓗ **Movie:** *The Man With One Red Shoe*
Ⓢ **Movie:** *Daffy Duck's Movie*

6:45
㉛ *Newscope Special*

7:00
❷ *60 Minutes*
❹ *Our House*
❼ *Disney Sunday Movie* (cc)
❾ *Entertainment This Week*
⓭ *Planet Earth*
㉑ *Doctor Who*
㉛ *Japanese Theatre*

7:30
Ⓜ *Screen Legends:* "James Cagney"

8:00
❷ *Murder, She Wrote*
❹ *Easy Street*
❺ *Solid Gold*
❾ *David Toma Show*
⓫ *Lifestyles of the Rich and Famous*
⓭ *Nature*
㉛ *Africa*
Ⓗ **Movie:** *The Best of Times*
Ⓜ **Movie:** *Yankee Doodle Dandy*
Ⓢ **Movie:** *Summer Rental*

8:05
Ⓝ **Movie:** *The Official Story*

8:30
❹ *Valerie*
❾ *Face-off*
㉑ *The Hitch-hiker's Guide to the Galaxy*

9:00
❷ *Designing Women*
❹ **Movie:** *The Two Mrs. Grenvilles* (1986). Part I Claudette Colbert, Ann-Margret. An ambitious showgirl marries into an aristocratic family and becomes involved in the murder of her husband.
❺ *Star Search*
❼ **Movie:** *Romancing the Stone* (1984). Michael Douglas, Kathleen Turner.
❾ *New Jersey People*
⓫ *The Jeffersons*
⓭ *Masterpiece Theatre: Lost Empires*
㉑ *Blake's Seven*
㉛ **Movie:** *Eyes on the Prize* (1986)

9:30
❷ *Nothing Is Easy*
❾ *In Depth*
⓫ *Run Away With the Rich and Famous*
Ⓢ *Best of Bizarre*

10:00
❷ *Hard Copy*
❺ ⓫ News
❾ *Hispanic Horizons*
⓭ *Yes, Minister*
㉑ *Mystery!: The Return of Sherlock Holmes*
㉛ *In Remembrance of Martin*
Ⓗ **Movie:** *The Boy in Blue*
Ⓝ **Movie:** *Orpheus*
Ⓢ **Movie:** *Runaway Train*

10:10
Ⓜ **Movie:** *Remo Williams: The Adventure Begins*

10:30
❺ Sports
❾ **Special:** *In Celebration of Black Culture*
⓫ *At the Movies*
⓭ *Fawlty Towers*

11:00
❷ ❹ News
❺ *Taxi*
❾ *World Tomorrow*
⓫ *Odd Couple*
⓭ *Independent Focus Retrospective*
㉑ *Nanny*
㉛ *Bradshaw: On the Family*

11:15
❷ ❼ News

11:30
❺ *Value Television*
❾ *It Is Written*
⓫ *The Honeymooners*

11:40
Ⓗ **Movie:** *A Nightmare on Elm Street, Part 2*

11:45
❷ Sports
❼ News

12 MIDNIGHT
❷ *Rockford Files*
❹ *Sports Machine*
❼ Sports
❾ *Jimmy Swaggart*
⓫ *Star Trek*
㉑ *Changing Habits.* Profiles five American nuns who are struggling with Rome on controversial issues.
Ⓝ **Movie:** *28 Up*
Ⓢ **Movie:** *Irreconcilable Differences*

12:10
Ⓜ **Movie:** *Out of Africa* (cc)

12:15
❼ **Movie:** *Cooley High* (1975). Glynn Turman.

12:30
❹ *Heroes: Made in the U.S.A.*
❺ *Mission: Impossible*

1:00
❷ *Peter Gunn*
❹ *Ghost Story*
❾ *Joe Franklin Show*
⓫ *Tales From the Darkside*

1:10
Ⓗ **Movie:** *The Clan of the Cave Bear*

1:30
❷ *Mr. Lucky*
❺ *Check It Out*
⓫ News

2:00
❷ News
❹ *Postitively Black*
❺ *Christian Children's Fund*
❼ **Movie:** *Trapeze* (1956). Burt Lancaster.
❾ **Movie:** *Shadow of a Doubt* (1943). Teresa Wright.
⓫ **Movie:** *The Man Who Died Twice* (1970). Stuart Whitman.
Ⓢ *The Paper Chase: The Second Year:* "Plague of Locusts"

2:30
❹ *First Estate*
❺ *World Vision*

2:55
Ⓗ **Movie:** *Creature*
Ⓜ **Movie:** *Personal Best*

3:00
Ⓢ **Movie:** *The River*

4:00
❼ *Tales of the Unexpected*
❾ *Return of the Saint*
⓫ *Lou Grant*

4:30
❼ *Tales of the Unexpected*

4:35
Ⓗ **Movie:** *A Flash of Green*

5:00
❼ *Card Sharks*
❾ News
⓫ *One Step Beyond*
Ⓜ **Movie:** *The Perils of Gwendoline*

5:10
Ⓢ *Best of Bizarre*

5:30
❹ *Here's Lucy*
❼ *Morning Stretch*
❾ ⓫ News

5:45
Ⓢ **Movie:** *Young King Arthur*

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NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished
Manhattan

Battery Park City Liberty House
STATUE OF LIBERTY—And Ocean Liners out your windows. New, lg, 2 BR, 2 marble bth, 4 1/2 rm, mod kitch, avail now in lux drmn bldg. Unfurn. $2195/mo
212-674-4700/days 212-787-3752/eves

E 70s/Madison Ave—Near Carlyle Hotel. 1-2 BR. Sell or rent. Corporations welcome. **212-308-9195.**

E 60s/Park & Madison—Luxury dplx in private house. Completely renov, w/3 marble bth, jacuzzi, 2 MBR, DR, lux kitch, 4 fplc. $6350/mo. **212-371-1645.**

APARTMENTS/HOUSES WANTED

Investment Banker—Seeks to buy/rent Manhattan apt or loft. Broker. Call 7 days **212-645-1210.**

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

CO-OPERATIVES/CONDOS
Manhattan

30s E—Sunny L-shaped condo. $165K. Lauren 212-219-3030 Bartlett

24 Fifth Ave/9th St—Landmark bldg, famous restaurant, studio. $346/mtn. $112K. No board approv. **212-691-0874.**

11 5th Ave The Brevoort
Very large, luxury one bedroom, decorator-furnished co-op. New kitchen, new bathroom, new electrical, new thru wall a/c. Move right in. Principals only. Jerry Sussman (owner).
212-929-9110 9am - 3 pm
516-487-9765 evenings

TUDOR CITY 304-324 E. 41st St.
The in place today - your best co-op buy. A city within a city - walk to dine, to work, to the UN, to the theater. The pinnacle of convenience can be yours.
Studios, one & two bedroom apartments.
Call for appointment. 212-682-8422.

Studio W/Tennis Ct—24th/3rd Ave. Top flr, elev bldg, skyline vu, 24-hr drmn, gar. $99K. No board approv. **212-691-0874.**

Art Deco—1 BR - $178K - Chelsea Gardens. Sunken 12x20 LR w/oak parquet flr, A/C. New Ital tile kitch. Spacious 12x17 BR w/S & E expo. 4 clsts. Very quiet drmn bldg. $455 mtn. **212-255-0075.**

SUBLETS

Riverside Drive/78th Street—1 BR, spectacular Hudson view. Large living room, complete new kitchen, dining room. Completely redecorated. 24-hr drmn. Up to 1 year. $1800/mo unfurn. $2200/mo furn. Owner: Mr Morton.
212-889-4960/days 212-874-0524/eves

SUBLETS WANTED

Ad Exec—Relocating to NY. 1 BR, furn, for 3-6 mos. 3/5. Up to $2000/mo. 212-564-0066 days. 212-288-4462 eves/wknds.

CO-OPERATIVES/CONDOS
Nassau-Suffolk

Longbeach-Oceanfront—New lux 2 BR, 2 bth, terrace, pool, hlth club, valet pkg, 24-hr concierge svc, walk RR. Occ July. Low mtn. $260,000. **516-868-9039/eves.**

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FIRST CLASS
Living can be yours in this C/H brick, slate roof Georgian colonial w/federal stairway, LivRm/fplc, formal DinRm solarium, extra lg ultra mod new FamRm & gourmet kitc, 5 BR, 3½ bth + sep wing of 2 BR & bth for guests, move cond, estate area of Pel Man.
$725,000.
ANN DE SANTIS, REALTOR
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AMAGANSETT • BRIDGEHAMPTON
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2 BR, $8,000. 5 BR, 3 bth, pool..$14,000
6 BR, 3 bth, pool..$19,500
ESTATE AREA
4 BR, 2 1/2 bth, pool, pool hse..$18,000
6 BR, 4 1/2 bth, pool..$30,000
POOL AND TENNIS
Amagansett 4 BR, 3 bth..$35,000
Near Ocean, 4 BR, 4 1/2 bth..$75,000
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TRAVEL RATES
For advertisers in NEW YORK'S new travel section. **$25** per line for 1 week, **$24.50** per line for 4 week insertion. Phone orders accepted with MC, VI and AX. Line listing deadline: Tuesday noon for issue on sale the following Monday. Call Diane Woodstock. **212-880-5405.**
NEW YORK READERS
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Middle Atlantic

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The Travel Center. 607-272-7987.

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Rockies & The West

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RESORTS
The Islands

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Mexico

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VILLAS/CONDOS
The Islands

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New England

Trapp Family Lodge
For brochure please call
1-800-826-7000
or write Stowe, Vermont 05672
(In Vermont 802-253-8511)

SERVICES AND SALES

ew York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; even consecutive ads, $27.85 per line per issue. *36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.)* The first line is available in bold print ollowed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete ate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American xpress, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or ichael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, nicrowave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

All Major Appliances—Expert advice, best prices. New, warranteed, delivered. Quotes 9-5 PM. Visa/MC. 718-774-0198.

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Joy McCormick's All Day Nursery
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Ages 6 months - 5 years. **212-945-0088.**
Battery Park City near Wall Street.

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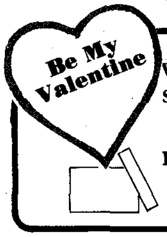

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New York Magazine, ____
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New York, New York 10163

Calling All Cars—Calling all cars! Be on the lookout for an attractive, outgoing, 25-32-year-old, Jewish female. Suspect between 5'-5'5", athletic, affectionate and known to frequent movies, concerts, skating rinks and beaches. Last seen biking to local health club. Report all leads to this, 32-year-old Chief of Detectives. He's known to be fair and compassionate. Phone/photo, for reward. NYM A210.

Ad Of The Year—I am a dynamic, charming, successful, handsome, loving and loved (27-year-old, 5'11") entrepreneur with blue eyes and a Pepsodent smile. I am seeking a woman who is Jewish, 19-30, gorgeous, slim, chic, sexy and warm; socially-polished and not into games - but likes to play. You will be my friend/lover and possibly more. You must love children, flowers, art, big-band music, cookies and romance. Send photo and phone soon - as I don't know why I am still available. P.S. Sense of humor counts heavily, so make me laugh in your letter and I will be your best friend. Non-smoker, preferred. NYM P251.

Lovely Woman—Inside and out. 26, warm, intelligent and secure. Seeks wonderful guy (26-38), to share a variety of interests and lots of fun. NYM F210.

Attractive Oriental Female, 34—5'4", *115 lbs, stockbroker. Interested in meeting* man, 30-40, well-traveled, sophisticated, sports-minded. For possible long-term relationship. Photo. NYM P265.

Lady Wanted—Naturally very pretty, slim, 28-35. To stop and smell the flowers with, and lots more. By successful, attractive, sincere professional male, 47, 5'11". Note/photo. POB 292 Rye, NY 10580.

Attractive Midwest Widow—Seeks companion, 45-55, who appreciates simple pleasures in life and who would be a warm and caring partner. Travel, theater, a quiet dinner, intimate conversation and a good book are my ideas of a good time. Send note and photo. NYM P267.

Gentle Guy - Harvard Alumnus—Devout Christian, attractive and successful banker, writer and photographer, early 40's. Would like to venture into marriage and family with non-divorced, charming woman, mid 30's, bright - and educated at an Ivy League or equivalent school. Photo, appreciated. Thank you. NYM F211.

Physician's Widow—Very pretty redhead, 58. Seeks tall, manly gentleman, 55-65. Does not have to be doctor, lawyer or Indian chief. NYM A365.

Professional, White, Early 40's—Male Manhattanite, 5'11", handsome, sensitive and sincere, seeks very attractive female counterpart. Photo, a must. NYM P271.

Northern NJ Executive—Considerate, intelligent, attractive, affluent, successful, divorced. If you are bright, dynamic, athletic, well-groomed, career-involved, a giving person, 40-50, please respond with personal note, phone and recent photo. NYM P351.

Attractive, Slim, Energetic—Ft. Lauderdale lady, 61, seeks relationship with NYC-area gentleman who would like to split time between both places. Note/photo. NYM P272.

Beauty Of Mind—French woman, 34, slim, charming, arts lover. Seeks enchanting, *warm man.* Photo. NYM P273.

Ready For Long-Term Infatuation—With super guy, 30, successful, athletic, fun, Jewish? If you're a challenge and charmer, 25-34, near/in NYC, I will excite you. Send note/photo to start romantic adventure. NYM F213.

I Deserve Somebody Extraordinary—Lovely, successful, spiritual and athletic environmental designer/professor. Seeks Jewish man, 44-54, who is sane, sure, smart, funny, sensitive and who feels he deserves the same. NYM F214.

Handsome Jewish Attorney—32, 6', blond, blue eyes. Seeks woman, 25-34, who is attractive, affectionate, sincere and enjoys dining out, movies, theater, traveling, sports and music. Non-smoker. Note/phone. NYM F215.

Pretty NJ Career Lady—Invites you to visit her special world. Seeks honest, generous, *intellectual man, preferably tall,* 30-40, secure in his maleness, comfortable with success. I'm a trim, 5'6", brunette; confident, curvy, very creative. Classic/modern, refined/rambunctious, totally female - passionate about life. Complement my life style and you're invited to stay. NYM F216.

MD Who Knows Dreams Come True—Since all of mine have, except for one - meeting you. I'm a kind, very handsome, witty millionaire; a romantic, mid-30's, dancing feet, slim, 5'10", Jewish man. If you're a woman with inner depth, outer beauty, 20's, non-smoker, tallish, then let's share our dreams. Photo necessary for response - will exchange. NYM F217.

Millionaire Seeks Mate—Jewish male, Manhattanite, entrepreneur, 30, tall, attractive with diverse interests and eclectic tastes, seeks compatible Jewish female, 26-30. NYM F218.

Woman *of* Substance—*Elegantly* tall, sensitive, bright and financially independent, green-eyed beauty seeks well established Jewish male with class, 29-39, handsome, successful, *romantic, witty* and loves the finer things in life. Photo. NYM C264.

Ready For Marriage And Family?—Seeking woman who, like me, is warm, sensitive, honest, responsible and thinks life is more fun when shared. I'm a successful PhD psychologist, 43, 5'10", 155 lbs, attractive, non-smoker, Jewish (not religious) and love to hug and laugh. NYM P318.

Great Catch—27, GQ looks, great body, male MD, wealthy, varied interests: sports, art, music, romance. Seek special lady - educated, sensual, beauty, romantic - like me. Photo, for reply. NYM F219.

First Ten Responses Win!—Smart, stylish, attractive, brunette account executive who loves old movies, horseback riding, snorkeling, warm weather and surprise weekend trips. If you're a tall, kind, 25-45, quick-witted guy who loves to be adventurous and enjoys George Winston and Pat Metheny - take a chance on romance. Talented entrepreneurial thinkers, a plus. "Collect your prize" by sending photo and note to NYM F221.

Sparkling, Vivacious, Very Pretty—Redhead who is warm, intelligent, sensuous. Seeks man, 37-47, with charm, wit; good-looking and successful. To share warm and exciting relationship. Non-smoker. Note/photo. NYM P269.

Israeli Single Male—Writer and artist in NY, seeks lady, 22-35, for marriage, family. Photo, please. POB 21155, Midtown Station, NYC 10129.

Creative Oriental Entrepreneur—Male, 27, 5'4", handsome, unconventional and successful. Seeks pretty, educated, petite female. NYM A370.

Pretty Magazine Publicist—28, 5'7", reddish-blond, Irish descent, Catholic, traditional values. Seeks never-married professional gentleman for Manhattan introduction. Photo/bio, please. NYM P270.

Lively Lady—43, attractive, well-educated entrepreneur. Southampton home. Enjoys music, dancing, golf, etc. Seeks Wasp gentleman. NYM A357.

Fly Me—In my red, Italian Miami Vice roadster. Friendly, flexible, sports-active, very energetic, 44, 5'11", Christian NYC lawyer. Ready to take pretty, long-stem slim, playful female, up to 34, on adventures of all kinds. Nurse/dancer/ice-skater, a plus. Photo/phone. NYM P257.

Jewish Intellectual Princess—27, outgoing, tall, slim, with striking looks and successful career. Seeks same in Prince, 28-35. Humor/photo - musts. NYM A358.

Send a VALENTINE IN *NEW YORK'S* Classified Announcements Section. $27 a line, 2 line min. DEADLINE: February 2, ON SALE DATE: February 9.
MC VI AX 212-880-0732

Winsome, Warm Woman—41, great smile, bright, pretty, professional. Seeks kind, responsible non-smoker for caring relationship. NYM A369.

Ex-Playboy—Ready for permanent relationship. Youthful 50-year-old, sophisticated, financially and emotionally secure, unconventional but stable, with positive attitude and traditional views on morality. Seeks woman with similar qualities who wants to share the challenges as well as the joys of life. If you are only interested in fun and good times - wait for Prince Charming. Aesthetics and chemistry are important, but not as important as values. Photo/note, please. NYM P262.

Circle This Ad—30, professional, athletic, oddly humorous, somewhat cynical. Good-looking CT male, seeks professional female counterpart, 28-35. Independent...but not always, for get-together, good times and...Note/phone/photo. NYM P263.

Prettiest, Warmest, Funniest—Woman - is shy and unassuming. Loves music, travel, books and... Man, 28-40. Here's *the best! Send note/photo.* NYM A366.

Very Pretty, Bright, Dynamic—Jewish widow, 42; is a giving, loving, happy person who knows what makes a wonderful marriage. Would like to meet professional/entrepreneur, 38-50, successful, sensitive, confident, who wants to share life with his best friend and lover. Note/phone/photo, please. NYM C243.

Handsome Devil—34. Sophisticated, dynamic professional. Seeks adventurous Jewish female - for future guaranteed to excite. NYM A367.

Zesty, Brainy, Radiant—Blond. 5'5", pagan Jewess, medical writer, 33. Seeks life mate to make me laugh, reflect, pasta. Photo/bio. NYM A368.

Attractive, Financially Secure—Performing artist, seeks female companion to share life's wondrous splendor. Photo/phone, assures prompt reply. NYM P261.

Ambitious, Successful Businessman—28. Seeks warm, caring, Jewish princess - or will train. Requirements: non-smoker, no drugs, sense of humor, romantic, honest, warm, comfortable in dress or jeans. If you have these qualities and are interested in a one-on-one, meaningful relationship, let's talk about it. Note/photo/phone. NYM A361.

Ah Soh Nice—Handsome, passionate, unpretentious tax accountant; 34, 5'7", 145. Lived in Japan 2 years, speak Japanese. Interests include swimming, jogging, classical music, history, dream analysis. Seek adventurous, curious, well-educated, independent-minded but down-to-earth Jewish woman, 23-33. No smokers. Photo, preferred. NYM A362.

Sincere, Sensual Jewish female—5'6", 28, seeks cerebral man to share country life and TLC. Non-smoker. NYM A363.

STRICTLY PERSONALS

I Know You're Out There—29, Jewish, secure, adventurous, well-bred male, seeks intuitive, affectionate, slim, petite female with nice hands, neck and ankles. If you like sunsets, sunrise and everything in between, I anxiously await your reply. Note/phone/photo. NYM A351.

Creative, Pretty, Slim—Ivy-league educated, 5'5", blue-eyed brunette, seeks male professional, 30-45, to share mature relationship. Photo/note. NYM P242.

A Beautiful Woman—NJ's finest. Warm and witty, 40 plus, tall, captivating Christian professional. Rare, one-of-a-kind lady. Seeks tall, successful, lovable, secure gentleman. Photo/bio. NYM A352.

Rare Breed, Extremely Good-Looking—A 6'2", trim, dynamite, easygoing guy who enjoys both city and country living. Loves travel, the beach and sun, romance, dining out (you name it), dancing, shopping and laughing. But most of all, sharing and just hanging out with that special someone. If you're tall, trim, 30-35, a dreamer, affectionate, giving and ready to be spoiled, then we could be off to a great start. Photo, please. NYM P245.

Blithe Spirit—Writer, female, 33. Seeks literate, compassionate mensch, 30's. NYM P246.

Long-Legged—Attractive, redhead professional. Seeks a sensitive, successful, humorous man, for a lasting relationship. NYM P247.

Extremely Good-Looking Guy—Easygoing, Jewish, warm. I'm 29, and ready to meet a special lady. Suburban woman okay. Phone/photo, a must. NYM A353.

Attractive, Warm, Vivacious—Intelligent, caring and sometimes crazy Jewish female, 21. Enjoys dancing, working out, movies and romance. Seeks similar, sincere, well-built male, 25-35, for lasting relationship. Photo/phone/bio. NYM P250.

Attractive Professional Man—33, with 2 children, seeks very thin woman for long-lasting relationship. NYM P061.

Play It Again—Successful business lady, 5'7", attractive brunette, lots of energy. I've lived a busy life and have my second wind. I'm a bit shy and looking for a tall, quick-minded gentleman, 50's-60's, also financially independent, exceptional and humorous, to share our second coming. Phone/note/photo, please. NYM P274.

Sensuous Blond—And - now that I've got your attention - warmhearted business lady, 31, humorous, mother of one, very pretty, creative and perceptive. Feels she will soon meet a very bright, supportive, flexible, spiritually-awake, 5'10" and over, financially and otherwise capable man, early in 1987. Phone/note/photo, please. NYM P275.

Beautiful, Lively, Successful—Fifth Avenue woman in her forties, looking for love, warmth, friendship and possible commitment with a successful, secure Jewish man. Picture/bio. NYM C220.

Real Package Of Looks, Brains, Fun—And honesty; 36, professional, Jewish. Seeks very pretty, shapely, good-natured woman, under 30, family type. Photo. NYM P277.

Successful Physician—Handsome, affectionate. Looking for Jewish female, 22-32, under 5'7", attractive, non-smoker, marriage-minded and willing to leave New York. Photo/phone. NYM P187.

Ladies: Attention Please!—Successful exec - sincere, loving and much more. 6', 172. Wants to share his life with a kind, sincere, very pretty, thin, sexy female, 30-43. Let my heart warm your soul. Note/photo. NYM P264.

Honestly! Considered Very Attractive—Jewish female, early 30's, professional, varied interests, 5'6". Seeks similar Jewish male, tall, without kids, 27-40. For romance, friendship, family. NYM P239.

A Storybook Beginning—Pretty, blue-eyed, professional Jewish woman, 37. I enjoy long walks/long talks, Egg Mcmuffins/crepe suzettes, blue jeans and black tie, fine authors and trashy novels. Seeking attractive male counterpart, 33-45, who wants a storybook ending. Photo, please. NYM A348.

Golden-Haired, Blue-Eyed Designer—Pretty, slim, sweet and sensitive; Jewish, 36. Seeks handsome Jewish man of substance, 37-48, 5'9"-6', for serious relationship. Photo, essential. NYM A354.

First Class Only—Very successful CEO, mid 40's, divorced. Seeks model/actress type, 22-29 years old, who's looking for the best life style life has to offer. Glamorous Manhattan living, chauffeur, etc. Everything I do is first class, but you must also be first class - beautiful, slim and available. Please send note and photo (an absolute must). NYM P252.

NJ Entrepreneur, Educator—48. Seeks educated, successful, petite and attractive, non-smoking Christian woman who enjoys the outdoors, a cozy fireplace and romance. Photo/note. NYM P253.

Very Attractive, Successful—Businesswoman. Jewish (not religious), 5'4", highly creative, slender, giving, bright. You are 35 plus, accomplished, handsome, intelligent, caring - with a sense of humor, lots of character and looking for a serious relationship. Photo/bio. NYM A355.

Sigourney Weaver Type—Tall, slender, blue-eyed brunette, Wasp, late 30's. Successful, world-traveled journalist. Natural elegance and beauty. Seeks equal who shares passion for classical music, travel, reading, nature, healthy life style and romantic, old-fashioned values. Send photo/bio. NYM P241.

Zest For Life—Attractive, sophisticated, slim, athletic, 5'6", 33. Jewish female who is compassionate, articulate, successful and humorous. Enjoys the country and the ocean, travel, sports, the movies, fine dining and romance. Seeks bright, attractive, trim, sensitive entrepreneur, 33-42, non-smoker. Picture, preferred. NYM A349.

Classy, Adventurous Lady—5'7", warm, bright, friendly. Seeks attractive, bright, successful, warm, single male, 35-45, for friendship/relationship. NYM A350.

Bright, Pretty Attorney—26, 5'7', Jewish. Enjoys outdoors, skiing, movies and the arts. Seeks professional Jewish male, 27-34, over 5'9', with sincerity, confidence and interest in adventure. Photo. NYM C275.

Very Pretty, Thin, Athletic, Secure—Savvy lady, 30, seeks man, 30-45, for relationship leading to possible marriage. You are tall, in shape, secure and very handsome. Photo, a must. NYM P349.

Single White Jewish Male—With a zest for life. Looking for an attractive, slim lady, 30-40, who enjoys wining, dining, sports. But the plus is for someone who is looking for an old-fashioned guy and a down-to-earth relationship. Photo/phone, a must. NYM C281.

Sick Of Being Single?—Here's the cure: take one MD, early 30's. Warning! May be habit-forming. Prescription open only for tall, beautiful, articulate, professional Jewess in 20's. Photo, please. NYM P350.

Handsome, Athletic MD—33, 5'11', Jewish, outdoors person, good sense of humor. Seeks slim, great-looking, unpretentious woman, non-smoker, 22-30. Photo, please. NYM C276.

Ultra-Pretty, Petite, 24—Slim, fun, affectionate, adventurous, college graduate, desires Jewish, attractive, educated, motivated, sincere, sensitive, quick-witted, non-smoking male who enjoys all that NYC has to offer. Photo/note/phone. NYM P346.

Sentimental Scientist—Cute, female and 36, seeks man who also does at least two things well. Photo, optional. NYM P347.

MD, Good-Looking, Athletic—Successful, non-smoker, would like to meet outgoing, beautiful, intelligent woman, late 20's-early 30's, to enjoy life together. Note/photo. NYM P348.

All-American Lady—Bright, slender, attractive, 5'10', 40's, and still a kid. Well-bred Wasp, sense of grace and humor. Self-reliant, physically fit, serious and quite sane - if sometimes silly. Divorced with great 11-year-old son; your children welcome. Accomplished in my field. Important you are visually/esthetically finely tuned (if not always in agreement). Seeks dynamic man with the above qualities, appreciation of arts, nature. Love animals, kids, your work, for a life of adventure, fidelity and laughter. NYM C269.

Circumnavigator-Attorney—34-year-old, single male, seeks woman, 27-34, to share next circumnavigation and more. Must have sense of humor and love theater and, of course travel. Phone. NYM A427

Sharp, Striking, Intelligent Female—29, witty and convivial, seeks tall professional, Jewish male, 29-34, with cultural and athletic interests. NYM A428.

Here I Am—Pretty, fun, spontaneous, Jewish female attorney, 27. Seeks single Jewish male, intelligent, 25-35, who loves Manhattan, dancing and "I Love Lucy". NYM C270.

Wall St. Exec—Wasp, Harvard BA, MBA, affectionate, supportive, exciting. Loves running, dancing, music. Seeks playful, stylish woman, 28-38, who wants both family and career. NYM C274.

Petite, Pretty Blond—28, who enjoys NYC, spontaneity and crisp conversation. Seeks dynamic and handsome gentleman, 25-35, who is ready for that special lady. Note/photo. NYM A431.

Lovely, Caring Lady—Seeks Manhattan man of same quality, 60-70. NYM P282.

Successful, Handsome, Fit MD—Jewish intellectual with a joie de vivre. Loves the beach, Central Park, great restaurants travel, books, cinema, theater and especially romantic evenings at home Looking for a successful, beautiful, well-dressed, sexy and slim Manhattan Jewish woman (27-36). To share the above, add to it and build a future together. Phone/note/photo, please. NYM P344.

Are You My Soul Mate?—Pretty, warm, bright professional woman, 38. Seeks non-smoker, professional man, 35-50, with handsome face, warm heart and spontaneity. NYM A432.

Successful/Good-Looking Male—28, seeks adorable, slim, sexy Jewish lady, under 30. Do you enjoy romantic dinners, tennis, jogging or theater? You might be in for a pleasant surprise. Note/photo, please. NYM A364.

Non-Yuppie, Marriage-Minded—Jewish MD, 36, 5'7", 145, hardworking, a bit of an egghead, physically fit. Lover of old movies, classical music, avid reader. Seeks slender, pretty, practical, 25-35, lady as my Valentine. Photo/note, please. NYM P254.

Time Is A Problem—But I long to spend some with a warm, slow-paced man. I need companionship, not necessarily adventure. I am pretty, 36, a PhD candidate. Write if you are bright, funny, reflective and tall. NYM P255.

Beautiful, Hazel-Eyed Oriental—28, 5'3", 110. Charming, shapely, great legs, intelligent, fun loving, romantic. Likes music, dance, art, travel. Seeks handsome, successful, intelligent, honest, caring white male to share adventure, travel and the good life. Photo. NYM A356.

Exuberance For Life—Leads this attractive, level-headed professional lady to try her luck with this ad. Bright, sensitive, open-minded, 30. Enjoys anything from bicycling to Broadway. If you are a similarly-minded male, RSVP. Photo/note. NYM P256.

Wholesome Asian Princess—With financially secure show biz career. Wants gorgeous, healthy, fun-loving, sensitive, erudite, monogamous tycoon (with full head of hair) in real estate or oil business, for permanent merger and immediate coproduction. Projects slated: several beautiful, healthy babies. Accepting pictures and resumes with address/phone number/letter, essential. Best letter could win role. NYM A372.

Atypical Jewish Woman—Seeks compatible man, 35 plus, 5'10" plus. Must love theater, music, travel, life! NYM A373.

Handsome Owner—Of investment company, 34, seeks attractive, intuitive woman interested in relationship, marriage. A woman who enjoys the arts, travel. I'm real funny when the chemistry is right, and easy to be close to. I work hard at staying in shape and seek someone with nice figure. Photo, please. NYM A380.

Nice Way To Meet—NYC lawyer, fun-loving, friendly, fit. Seeks pretty female ice-skating partner. NYM A381.

Beauty, Honor, Country—Elegant, intelligent woman interested in geo-politics, seeks liberated service academy graduate, 38-50, for intense, interesting relationship. NYM A382.

STRICTLY PERSONALS

RSVP—Major firm attorney, 31, fit, 5'11". Intellectually stimulating and physically appealing. Seeks adventure, amusement, commitment with slender, never-married female, non-smoker. Bio/photo to POB 27, NYC 10268.

Don't Give Up!—Tall, 52-year-old, divorced male into tennis, fireplaces, mov-es, cooking, x-country skiing and soft music, seeks partner to share this good life. Values, humor and hugs important. Please give phone/photo. NYM A374.

Handsome, Successful—Manhattanite, 5'8", 40's. Interests include: travel, theater, fine dining, sports, Hamptons home. Seeking very attractive, slender, sophisticated female - one who loves to laugh, mid 30's. For friendship and romance. Photo/note/phone. NYM A375.

Striking, Trim, Good-Looking—Blond woman in 30's, financial whiz. Looking for a few good laughs and/or a good man. Write me and add zest to your life. Photo, please. NYM A376.

Well-Educated Widower, 57—Good appearance. Successful senior exec with international company, lived many years abroad. Seeks intelligent, attractive, earthy yet intellectually-curious woman, who can laugh with me, enjoys outdoors, can complement my varied interests with her own and could add some warmth and graciousness to a good home. Photo/note/phone, appreciated. Northern NJ. NYM C244.

Warm, Sensitive Man—40 plus, but it does not show in looks or outlook. High tech with traditional values and a good sense of humor. Seeks active, attractive Jewish woman, 35-45, with similar qualities to share his love of the arts and the outdoors (biking, hiking, tennis, x-country skiing). NYM A377.

Intelligent, Attractive Lady—39, 5'4", seeks sensitive, educated, non-corporate gentleman to share Lincoln Center activities, museums, movies. NYM A383.

Bored? Alone? Why?—Handsome, romantic, bright, 6', Jewish business exec, 42, seeks beautiful, voluptuous, brainy female, 25 plus. Photo, please. NYM P276.

Elegant One-Man Lady—Separated in '86, seeking to celebrate in '87 with a gentle fellow; Jewish, 40-50, who can appreciate a good soul in a pretty package. Note/photo, please. NYM P278.

Pretty Graphic Designer, 27—Slim, Jewish. Enjoys museums, Central Park, NYC. Seeks handsome man with winning smile and sense of humor. Photo? NYM P279.

Warm And Caring—NJ professional, 39, with good sense of humor, seeks woman who is not afraid of commitment, for lasting relationship. Varied interests - open to new interests. NYM P295.

Very Attractive, Handsome—Slim, fun, young business executive; single Jewish male, 27. Seeks honest, good-looking non-smoker; slim, single Jewish female, 19-26. Note/photo/phone. NYM P296.

Desperate, Exotic Beauty—Would now like to cultivate a long-term relationship with a great-looking, successful and articulate man of substance. Non-smoker. Phone/photo. NYM A391.

Company President—Handsome, warm, witty, 44. Seeks attractive, accomplished, independent lady to share quiet times at my home and high times on the town. If you're great-looking and well-connected socially, your letter/photo could lead to a long-term relationship with a successful guy who's got a lot to give to an equally successful gal. NYM A396.

A Potent Prescription—Pretty, petite, Jewish female pharmacist, 26, caring. Seeks sincere, marriage-minded, Jewish professional man, 25-36. Letter/phone. NYM C251.

Sane, Liberal, Educated, Friendly—Engineer, Ft. Lee, NJ area. Divorced, wry humor, laughs easily; short, trim and 60. Seeks enthusiastic, slim, 45-55 woman, with high energy level and many interests, among them, perhaps classical music, museums, antiquing, cooking, flying or walking NYC. NYM P280.

Savvy, Single Sweetie—37, tech writer. Fond of Monk, Matisse and Merlot. Seeks warm, witty, intelligent, professional white man, 32-47, single or divorced, to share our lives. Photo. NYM A384.

Valentine's Day Is Near—Warm, attractive, down-to-earth Mets fan; Jewish female, 26. Wants to meet Jewish male, non-smoker, 26-32, who enjoys music, movies, etc. Make this my first and only ad. Photo/note/phone. NYM P294.

Well-Put-Together—Tall, handsome, successful entrepreneur, early 40's. Desires naturally beautiful, educated, elegant, accomplished, caring, sophisticated, happy, affectionate, unpretentious career lady, 33-42, over 5'4", with enough free time to smell the roses. NYM C249.

Let's Do Something - Anything—Man, 30, 6', 180 lbs, professional. Seeks sexy, attractive woman, 20-30, slightly lonely; enjoys travel, various foods, dancing, working out (unless already perfect) - also a sense of humor. Photo, not necessary; send note. NYM P291.

My Future Husband—Will adore his very pretty, warm, unpretentious NJ wife, 34, as she is as kind, monogamous and highly-educated as he. NYM A388.

Beautiful Inside And Out—Blue-eyed, blond, Jewish professional female, 32, 5'6", slim. Seeks best friend to share love and life, 5'9" plus. Photo. NYM C248.

It's Cold Outside—Warmhearted, outgoing, attractive, petite professional. Seeks energetic, Jewish male counterpart, 29-35, to take the chill out of winter. Photo, optional. NYM C245.

Lovely-Looking Lady—Just into early retirement from top executive position. Wishes well-educated, successful professional or businessman to tutor her in the enjoyment of leisure time activities - such as fine dining, theater, sports, travel, etc. The man I seek must be extremely personable, financially secure and possess an abundance of charm, integrity and humor. A passionate relationship and long-term commitment, although possible, is not high on priority list. Photo, greatly appreciated with bio/phone. NYM A378.

Handsome Jew, 6', 47—Millionaire, slender, creative, non-smoker, NYC. You are over 5'6", and my beautiful, loving, sexy counterpart. NYM C252.

Hit Me With Your Best Shot—I'm 32, blue-eyed, auburn, very pretty, MBA, professional female, well-developed in mind and body. Looking for single male, 28-42, professional, sincere, tall, cute, adventurous, witty (you know the rest). Photo/phone. NYM A379.

Dodi Li Ve Ani La—Youthful, late 40's bachelor, seeks slim, vital Manhattanite, 30's, with traditional Jewish values. Photos exchanged. NYM C250.

Life Can Be More Than Everyday—Fun-loving, sophisticated, good-looking man, 40. Looking for a beautiful, sexy, intelligent and lively woman, 28-36, who knows how to love and laugh and is free to enjoy all that life has to offer. Phone and photo, a must. NYM P298.

Tired Of Finishing Last—Nice Jewish professional man, 32; dislikes bar and disco scene. Interested in meeting a pretty Jewish woman, 22-30, seeking a serious relationship. Photo/phone/note. NYM P297.

CT Equestrienne—Looking for her Hunt Master. I'd love to look out my window and see horses in the pasture. To make it perfect I want to share the view with and appreciate someone who is confident, open, sincere, romantic, witty, loving, bright, successful and good-looking. Also, Wasp, 6' plus, 35-45, single. I demand quality and offer the same. I also enjoy skiing, running, everything about NYC and anything fun. Photo/note/phone. NYM A392.

Artistic, Attractive, Intelligent—Jewish female, 36, 5'8", successful film career. Likes midnight cappuccinos, exploring Manhattan, movies, museums, music. Seeks interesting guy with brains, humor, soul, and looks too. NYM P299.

Sensitive And Caring—Handsome, Jewish, 40, very successful NJ CPA, looking for that special woman. Seeks a pretty, petite, sweet, family-oriented Jewish woman, late 20's-30's, who loves to laugh. For development of a serious relationship. I am 5'7", fit, divorced, sincere, secure in self, warm and witty. Interests include: music, sports and movies. Note/phone/photo. NYM A393.

Good-Natured, Good-Looking—33-year-old, 5'8" Jewish male. Seeks petite, pretty, soft-spoken, intelligent Jewish woman for life of simple domestic pleasures. Note/ photo. NYM P300.

Truly A Kind Soul—Jewish female, 34, with warmth, good looks and brains, seeks outstanding husband and father material. Photo, a must. NYM A394.

Warm, Classy, Articulate Lady—Blue-eyed blond, 5'7", young 50. Was top model, now successful real estate broker. Searching for friend and lover to share the joys of life. Suffolk County, LI. Bio/photo, a must. NYM P283.

Tuned-In-To-Life Outdoor Woman—50, wants youthful, spirited, versatile, outdoor man for fun and sharing. Home phone. NYM A385.

Super-Handsome, Dashing—Warm, very fit, very successful, marriage-minded lawyer, young 38, 6', with diverse cultural passions, seeks sophisticated beauty, 25-35. Photo, a must. NYM P285.

Joan Collins Looks—37, warm, witty. Seeks successful Jewish man. NYM P289.

Lawyer In Transition—I'm pretty, 31, a social worker turned law firm lawyer who always wanted to be a novelist. A lapsed Catholic, raised in Indiana, Seven Sister-educated but down-to-earth. Seeking a good man of kindred spirit, 30-40, who is adventurous, thoughtful and communicative. NYM A387.

New Listing—Sharp, polished, very handsome, charming, successful exec, 33, 5'10", 155 lbs. Seeks very attractive, romantic, thin, classy woman, 25-30, who might enjoy golf, tennis, travel and exotic cars. Looks - very important; photo, a must. NYM C247.

Betty Boop Look-Alike—39, pretty, petite, intellectual. Seeks kind, intelligent, nurturing man, 35-45, who wants to start a family soon. NYM A416.

Paul Newman Type—Blue-eyed. Loves fast cars, tennis, traveling, computers. If you enjoy the above, are 30ish, 5'5", shapely, live in NYC, are caring and sharing, send photo and note. NYM P286.

Very Successful Advertising Exec—48, good-looking, slim, athletic, 5'9"; intelligent, worldly, good humored, unpretentious, sharing, separated. Wishes to meet very attractive, European or South American lady, 35-42. Your favorite restaurant on our first date. NYM P287.

Successful Female Artist—Wants to marry a loving, successful man, 45 plus. Send bio and telephone to NYM C246.

Let's Get Married!—Handsome, mature Jewish male, 5'10", 40. Seeking a compatible female for serious relationship (love, fun) leading to matrimony. All correspondence will be answered. Bio/ phone/ photo, please. NYM P288.

LI/NY-Oriented—Successful businesswoman, late 40's, 5'6", attractive. Seeking a self-satisfied, successful, professional/businessman desiring an exciting, comfortable, cozy relationship. NYM P290.

London Lady—5'4", pretty, just 40. New to NYC, smart, down-to-earth creative professional with keen sense of the ridiculous. Seeks man, 35-50, with warmth and wit. I'd rather have Walter Matthau than Robert Redford. NYM A386.

Isn't This Romantic?—Sardonic, cynical softie. Looking for interesting - repeat interesting - woman. I want someone with a good head on her shoulders. (I'd also like the shoulders themselves to be nice). I'm 5'10", 150 lbs, 32, Jewish; a very successful advertising writer, goodlooking, smart and amazed at how many adjectives I just came up with. If you're between 26 and 32 (what the hell...25 and 32), soulful yet sometimes silly and pretty/cute enough to melt me to mush, please send anote and photo (preferably of yourself) to: NYM P319.

I Love Lucy—But prefer Rickys. Gay, white Jewish male, 30; conservative, successful, hard-working, old-fashioned values, good-looking and enjoys good company. Seeking the same, 27-35. No drugs or smoking. Photo/bio. NYM A415.

Confirmed Bachelor Wanted—For financially secure, attractive widow who needs companionship, laughter, fun and games - excluding bedroom ones. Will gladly share food, music, the theater and all other pleasures - if you are under 65, please don't answer this ad. NYM P320.

STRICTLY PERSONALS

Independent, Good-Looking, Mature—Professional woman, fluent in four languages. Wonders if there is a man, between 50 and 60, left in NYC who is cultured and fun. If so, please send photo and bio. NYM P329.

Hot-Looking Rock Vocalist—Blond beauty, 5’5”, with brains, spirit, and a very comfortable Manhattan life style. Seeks happening, creative male, approximately 29-37, with athletic good looks and inner sunshine. Responsible, successful, playful, physical, health/fitness-oriented, kind, honest and seek same. Note/photo. NYM A422.

Fiery Brunette Beauty—Sees fantastic voyage. Jewish mother, sales manager, 30, lovely daughter, 3. NYM C262.

Successful, Sexy, Athletic, 32—Blueblood, blond with green eyes. Seeks male counterpart, diverse interests; intelligent, wealthy, sense of humor, handsome, Christian, loves to travel. Phone/note/photo. NYM P330.

Handsome Devil—34, Jewish doc, seeks stunning soulmate. Photo. NYM c263.

Thin Women—I love you! I’m 5’10”, 37, Jewish, very successful, boyishly handsome, funny, in love with movies and eager for children and a one or two career family. Photo, please. NYM P331.

Chic, Attractive, Dynamic—Well-educated, tall, slim, class gal. Ready for social whirl with tall Jewish prince, 50-60 years young, who has all the pieces of life’s puzzle except me! NYM P316.

Be The Father Of My Children—Tall, slim, pretty professional woman. Seeks caring, attractive, athletic, successful man, 35-45. I am versatile, easygoing, serious but fun-loving. Photo. NYM P317.

Striking East Side Beauty—32, 5’5”, slim, sensual Jewish brunette; beautiful eyes, refined, Ivy grad, successful executive. Loves tennis, working out, beaches, theater, music, art, cooking, travel. Seeks an attractive, successful, spirited Jewish man with class, 32-45, who wants someone special. Photo/phone/bio. NYM P315.

Lucy Seeks Ricky—Smart, sexy lady seeks funny, loving hunk. NYM C256.

Are You Playing With A Full Deck?—If so read on. Athletic, handsome, 5’7”, successful, young 45, NYC executive (works NJ) with a warm, sensitive heart. Seeks woman - chemistry, communication - as comfortable in a fine French restaurant as in a Jeep in the mountains, important. Photo/note, please. NYM P314.

Warm, Jewish, Good-looking—Attorney, 31, 5’10‘. Caring, warm and open, playful, funny and special. Modern Orthodox - open minded, in quest of a counterpart. Photo, appreciated. NYM A410.

Producer Of Commercials—40’s, good-looking, decent, healthy, very witty male. Would love to meet attractive, Christian lady, under 40. Phone/note. NYM A411.

Dark-Haired, Green-Eyed—Jewish. This slim beauty, 28, stands 5’6”. Possesses spirit, wit, warmth; affects contemporary flair with traditional values. Seeks very accomplished, caring man, under 42, to share life’s offerings. Photo. NYM A412.

Very Feminine NJ Divorcee—5’7”, Jewish, sexy, sincere. Active sailor, windsurfer, skier; passion for adventure. Seeks male counterpart, 35-45, minimum 6’, to share romance and travel. You are financially secure, refined, have a healthy body and mind, and are not afraid to fall in love. No smokers. Photo. NYM C253.

New—To singles. Wholesome, feminine head-turner, considered refreshingly different; seeks selective, elegant, 50-60 man equal in warmth, integrity, monogamy. Chemistry? We both win! NYM A397.

Huggable Jewish Male Doctor—31, 5’9”, athletic build, warm, sincere and caring. Seeking a special Jewish woman, 24-30, to share the best of what life has to offer, be it in the city, the country, on the beach or on the ski slope. Note/bio/photo, a must. NYM P301.

Murder Out There—39-year-old, 5’8”, strawberry blond, good figure, good sense of humor. Wants decent male to spend quality time with. Let’s meet. Business/home phone, a must. NYM P302.

D.W.A.R.F. Seeks G.I.A.N.T.—Divorced-witty-attractive-resourceful-female, 38, 5’9”. Seeks: Gentile-intuitive-affectionate-non-smoking terrific, under 50, gentleman. Photo, a plus. NYM P303.

Youthful, 65, Jewish—NJ Widow, interested in all things bright and beautiful, seeking a good man. Phone. NYM P304.

Beautiful, Shapely Redhead—Young 50’s, vivacious, creative, stimulating. Would like to meet a Jewish Malcolm Forbes to share interests. NYM P305.

Health-Conscious—Non-smoking professional; attractive, intelligent, 5’9”, brunette, 27. I’m an accomplished artist with little time to waste in Manhattan’s singles scene. If you’re a man who is also attractive, warm, quick-witted and professional, send phone/photo. NYM C254.

Good Looking, 28, White Man—Would like to meet the right woman for a steady realtionship. NYM A398.

Okay! I’m Doing It—I’m placing an ad: Slim, pretty woman, 34, writer, seeks the man who was the boy I had a crush on in 5th grade. He was sweet, smart and made me laugh. Photo. NYM P307.

Well-Balanced Guy—35, Jewish attorney and musician with sense of humor and zest for life. Tall, slim, called handsome and sexy, well-traveled; into jazz, film, bike, hike and ski. Seeks a Jewish female, 25-35, smart, good-looking and eclectic to share life’s adventures. Note/phone/photo, please. NYM C255.

Handsome, Very Successful—31, seeks beautiful, kind, loving, Jewish woman. Photo, a must. Phone/bio. NYM A417.

Warmhearted, Humorous—Vibrant, very attractive, trim, professional, self-confident, NYC Jewish woman, 33. Seeks male counterpart for healthy relationship. Photo/note/phone. NYM P321.

Stunning, Bubbly Female Violinist—Seeks a sincere, attractive, outgoing Jewish professional, non-smoker, 27-35, who enjoys travel, sports, theater. NYM A426.

Slim Professional—Beauty wanted, 23-35, for friendship, intimacy, commitment. Photo/bio. NYM C266.

Hip To Be Square—35, Jewish, one of the hippest, straight ladies you’ll ever meet. Love participating in all sports. As much fun in the winter as in the summer. Sensitive with dark hair and green eyes, into sharing and caring. Photo. NYM C267.

Husband And Children Desired—Tall, slender, nurturing, generous, beautiful, successful mid-western woman, just moved to Manhattan. You’re honest, a good friend, romantic, playful, love children, over 6’, carry yourself confidently - and perhaps enjoy skiing, dancing, reading, beaches and are ready for commitment when we become friends and lovers. NYM P337.

I’m Not A Princess—I’m very attractive, 32, 5’5”, positive-minded, comfortable to be around, hard-working, even-headed. Continually striving to be the best that I can be; sensitive, bright, affectionate and love to laugh. Seek man, 32-45, 5’10”, plus, with same qualities. Photo/phone. NYM C268.

Very Attractive Male—5’5”, 130 lbs, health club-oriented. Seeks beautiful, sensuous woman with sense of humor, intelligence. For fun, sports, going out. Photo/phone, reciprocated. NYM P339.

Infinitely Likeable Woman—Enjoys stimulation of Manhattan and calm of isolated beach. I prize my sense of humor, perceptive nature and friends. Adore my cats and Bette Midler. Have fun appreciating good wine and food. Seek male counterpart of gentle strength, mid 30’s/40’s, non-smoker. NYM C257.

Joie De Vivre—Attractive, slim, vivacious, sensuous medical assistant, 31. Interested in film, music, also speak French. Seeks professional man, 5’10” or taller, 30-39, with sense of humor, adventurous and romantic. NYM P322.

MD, 33, 6’, 170, Very Attractive—Sensitive, caring, athletic, easy-going, good sense of humor, seeks very attractive, slim, sensuous, fun woman for potential relationship. NYM C258.

Quick And Sharp—Even when I’m not out running! Sharing feelings puts you on the right track with this attractive, 5’7”, 118 lb, female Jewish MBA, 31. Taller, professional man with intelligence, ambition, integrity? Let’s meet in Manhattan, enjoy an exotic meal, a movie. Phone/photo, welcomed from non-smokers. NYM P323.

S.E.C...—Sensual, eclectic, classy. Very pretty, petite female, in her 30’s, who enjoys the lights of the city almost as much as the warmth of a blazing fire, looking for an attractive, successful man, 30-45, in good shape, who’s willing and able to fall in love. Photo/phone. NYM A413.

6’2”, Handsome, Secure, Honest—Fun-loving type, new to Manhattan. Wide range of interests. Seeking attractive female, 20’s-38, for friendship, adventure. Not looking for heavy commitment. Photo/phone/note, please. NYM P325.

Tall, Handsome, Jewish Male—MBA, 28, Brooklynite, seeks lovable, intelligent, non-status seeker. Physical beauty a must; 18-27. Photo essential. NYM C260.

Romantic, Spirited Lady MD—Seeks single, successful, sensitive, sexy gentleman, 42-55, for pleasant times and who knows what...? NYM P326.

Good-Looking, Outspoken, Intelligent—Woman, 42, loves to dance and party but needs serious conversation and intimacy. Seeks tall, secure man, 40-55, with social conscience, humor and passion. NYM A408.

If Your Best Saturday Nights—Are Sunday mornings, let’s talk. I’m an attorney, divorced, 6’2”, funny, a bit overweight. Looking for enduring relationship with female non-smoker, in her 30’s, for conversations, serious sensuality and lite dining. POB 523, NYC 10019.

Ready For Marriage And Family?—Seeking woman who, like me, is warm, sensitive, honest, responsible and thinks that life is more fun when shared. I’m a successful PhD psychologist, 43, 5’10”, 155 lbs, attractive, am a non-smoker, Jewish (not religious) and love to hug and laugh. NYM C261.

Westchester Professional—Handsome, non-smoking jock with a gentle heart. Seeks slim, pretty and sincere woman to share lakeside home and more, (29-39). Photo/phone. NYM A419.

Elegant, Exciting, Exceptional—Ad exec, 5’8”, redhead, beautiful, slim, athletic. I’m successful, intelligent and adventurous with a great sense of humor. I enjoy the best life and would like to meet my male counterpart: 35-50, tall, very successful, worldly, sophisticated - and handsome of course! Think you’ve got it all? Note/photo. NYM A420.

Mrs. Robinson Seeks Younger Man—Passionate, pretty, great figure, young 47, very well-educated Brooklynite. Seeks, 40-50ish, young-at-heart man, for serious relationship. Photo/phone. NYM P327.

Time Disappears—We’ve been chatting and laughing for hours as if we’ve known each other before. You smile when you think of me: eye-catching, blondish, in great shape. Are you 35-45, ready for a loving relationship with a wonderful woman? Can you laugh at yourself? Notable note, please. NYM P328.

Florida Bound?—Exec, 45, trim, good-looking. Seeks gal, slim, sensuous, pretty, for friend, lover. NYM A421.

Wonderful Woman—Wishes wonderful wooer. Will woo in return. I’m 38, winsome, witty, warm and wise. You’re worthy? - Well, why wait?! NYM P324.

ABC’s....—Attractive, bright, classy. Decisive, energetic, funny, sexy lady who, at 34, still believes in sharing magic, moonlight and miracles with a handsome, successful, trim NYC man, 30-45. Photo/phone/note. NYM A418.

Good-Looking Male—Jewish, 33, 5’10”, professional. Enjoys music, travel and quiet evenings. Seeks warm, pretty, slim female for friendship, love, and marriage. Photo please. NYM C259.

Cute, Adventurous And Sensitive—28. Ambitious Jewish businessman who loves skiing, windsurfing and travel. Seeks extremely attractive woman who’s as passionate about her interests as I am about mine. Photo/note. NYM P335.

Goldie Hawn Smile—G.B. Shaw’s brain. Attractive female, loves golf, tennis; seeks artistic, achieving, ardent man with athletic body, 35-55. Bio/photo. NYM P336.

STRICTLY PERSONALS

anache And Passion!—Silver-haired, nsuous woman, seeks wise, witty man, plus, to create new worlds together - ssibly forever. NYM A414.

ife Is For Living...Loving—Jewish pro- ssional, 40's, pretty, slim, petite, viva- ous. Bundle of fun in the sun, snow, ty and country, seeks meaningful rela- onship with Jewish, successful, sensi- ve, good looking, executive or profes- onal, non-smoker, 35-49, athletic, dy- amic, ambitious. Let's explore the rest gether. Photo/note. NYM A423.

landsome, Affluent Executive—From ideast, 44, seeks slim, attractive, mos- m/Christian female for lasting relation- ip. Photo, a must. NYM A424.

earching For Wonderwoman—40, idtown exec, Jewish, loves travel, mu- ic, dancing, comedy clubs, romance. eeks bright, pretty, 30's, NY/NJ profes- ional woman. Phone/photo. NYM P333.

ttractive, Articulate Female—Profes- ional. Jewish, 5'3", slim, warm, open, vith a sense of humor and the ability to e close. Into classical music and the rts. Seeks a long-term relationship with n attractive man, 35-49. NYM A425.

'Bachelor Number 3...—Tell us about ourself." Well, Bob - I'm 30, 6 ', slim, thletic, Jewish and very handsome. I am also creative, adventurous, intelligent and have a good sense of humor. My loves include skiing, the arts, travel and weekends in the country. And, oh yeah...I'm a successful businessman too. Okay Bachelorettes, send note/photo to Bachelor Number 3. NYM P334.

Holding Out For A Hero—Striking, slim, 34, Jewish, savvy, successful, witty, spontaneous, independent and warm, seeks secure, accomplished, sexy man, to kick shoes off with at days end. NYM C265.

26, Naturally Pretty—Romantic, sensitive lady. Seeks man, 30-40, educated, at least 5'11", to touch my mind and heart. NYM A405.

Nurturing, Bright Beauty—Successful, intuitive and lively, writer/teacher/therapist, 40. Seeks a man (non-smoker) to share adventures, ideas, fun and a loving commitment. Could you get into European biking, hiking, theater, food and music? If yes, to any or all of the above, please respond forthwith. NYM A406.

Sports Nut—Very pretty lady, 35, 5'8", slim. Very easy to be and talk with; laughter, sharing, chemistry, communication important. Seeks man, rugged good looks and warm heart a plus. Photo/note, please. Thank You. NYM P312.

Rubenesque Model—27. Has long, light brown hair, blue-gray eyes and is a professional. Would love and cherish a muscular, tall, handsome Jewish man, 28-40, who is successful, old-fashioned and marriage-minded. Photo. NYM A407.

Wanted To Love And Be Loved By—An especially warm, sensitive, intelligent, attractive career or professional woman, 27-36. Seeking a permanent relationship with a truly accomplished, successful, attractive Jewish doctor who appreciates beauty and enjoys skiing, tennis, travel and the arts. Please send letter and recent photo. NYM P311.

Spirited, Gentle Lady Artist—Well-traveled, seeks sensitive male partner for long term, 35-50. Photo/note. NYM P340.

Very Presentable Wasp Male—Successful Greenwich, CT resident. Seeks witty, good-natured, affectionate woman (25-35) for laughter and romance. A new friend for the new year. NYM A402.

Ski With Me/Be With Me—Slim, sophisticated, sensational lady, seeks tall, attractive, athletic, 40ish Jewish male for good times on/off the slopes. NYM P310.

Tall, Attractive Lady With Green Eyes—Legs to make one tantalize! Romance, romance, that's the name - one player I need who feels the same. Successful, slim executive is what I am - the last thing I need is a macho ham! If you're over 40, 6' tall and sincere, successful, intelligent - why not answer this ad? NYM P332.

Wish You Were Here—Warm, willing to love, laugh and have lasting relationship. Divorced Jewish female, tall, attractive, early 40's, emotionally and financially secure. If you're tall, have a good sense of humor, 40-early 50's, and love life, let's get together. Photo/phone. NYM A399.

Reach Out And Touch—A pretty, tall, slim, green-eyed woman. Insightful, articulate, Catholic RN, 42. Seeks sensitive, caring man. Love travel, humor, theater, music. Non-smoker. NYM A400.

Great Expectations—Mine: A beautiful Manhattan woman, 35 to 45 years, who is refined, elegant, slim, sensual, chic, single. Yours: A mid-50's man of great success with enormous style, taste, class, elegance. East side town house, country home, heavy entertainer, collect antiques, entertain and travel often. If you're a unique woman, seeking a unique man, write with photo and phone. NYM P308.

Good-Looking MD—Tall, slim, lively, 35, in southern CT; enjoys culture and outdoors. Seeks warm, vibrant woman with beauty of body and soul to share fun and engaging conversation. Note/photo. NYM P309.

Tick...Tick...Tick—Attractive male, tick...tick...needs attractive female (30ish), tick...tick...if you're also witty, tick...send picture before it's too late...tick...tick. NYM P293.

Woman of Substance—Elegantly tall, sensitive,e bright and financially independent, green-eyed beauty seeks well established Jewish male with class, 29-39, handsome, successful, romantic, witty and loves the finer things in life. Photo. NYM C264.

Statuesque Model Type—(But not skinny). 30, adventurous, music professional. Wishes to meet tall, 30-40, Jewish, successful man who would like to step up and step out. NYM C271.

Gay Woman, 43—Striking, sensitive, artistic. Seeks creative, open, feminine, non-smoker. POB 652 NYC 10025.

Adorable General Counsel—Extremely bright, funny, warm, open, spontaneous, giving. Former major law firm partner (Jewish/midtown) just north of 40, just south of 5'8". Seeks extremely bright, fun-loving, warm, open, spontaneous, giving, pretty, young, slender partner (Jewish/any part of town) who'll love skiing, biking, concert-going, laughing, kidding, kids, or maybe just me. NYM P342

Culturally Curious, 26—Sensitive, sincere, considerate, quality male with good sense of humor in search of warm, pretty, educated, professional Asian female. Note/photo. NYM A430.

Sensitive And Romantic—Jewish man sought, 30-40, successful, professional, humorous, good-looking and comfortable with both laughter and tears. I'm a gentle, caring, dark-eyed MBA, 31, very pretty, losing weight. I love cats, the Mets, 60's music and movies. NYM C273

Very Pretty Female—33 (blond hair, blue eyes), bright, outgoing, witty, sincere with varied interests. Seeks attractive, intelligent, humorous, warm, single white male, 33-45, for romance plus. Note/phone/photo, appreciated. NYM A429.

Successful, Good-Looking Male—39, is looking for a beautiful woman who enjoys skiing, dinner by the ocean, evenings at the theater, weekends down South. Photo, a must. NYM P341.

Dark, Exotic, Italian, Spanish—Or similar sephardic, stunning beauty, who is very intelligent, educated, warm and vivacious, about 25-32. Wanted by an extraordinarily successful, secure, very handsome, caring, Jewish real estate developer. For a sincere attempt at mutual understanding, romance, etc. Note/photos, a must. NYM A403.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 582

BY MARY ANN MADDEN

MANDERLEY OWNER TO MANAGE POPULAR CLUB
Now is de Winter of our discotheque.

LIRR STRIKE INVESTIGATIONS PROVE DIFFICULT
Forgive us our press passes . . . and lead us not into Penn Station.

"KILLER FLOYD SPENT CHILDHOOD ON FARM": BIOGRAPHER
Tell me, pretty madman, are there animals at home like you?

Above, two for the prize of Juan: Double Malapropisms. Competitors are invited to invent one brief headline in explanation of a familiar quotation in which *two* words or phrases have been altered.

Results of Competition 579, in which you were asked for End of Year Awards for 1986.

Report: Among the most decorated (aptest seen below): Vanna White. Oliver North. Any persons involved with Contragate. Vanna White. Imelda Marcos's silver slipper. Donald Trump, voted a good skate. Vanna White. The Boston Red Sox. Geraldo Rivera and Halley's comet (a tie). Vanna White. Pia Zadora. Rula Lenska. Vanna White. Jim McMahon. Johnny Carson. Ray Knight. And Vanna White. Next year we're definitely not having this. Maybe. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

The Madame Tussaud Most Lifelike Award to Nancy Reagan.
Mark Wolfson, Spring Valley, N.Y.

The WINS News Radio Prize to Princess Gloria TNT: You give her 22 minutes, she'll give you the world.
Peter Filichia, N.Y.C.

The Norma Desmond Forgotten Woman Cup to Summer Bartholomew.
John B. Rockwell, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The James Joyce Portrait of the Artist as a Young Woman Award to Leonardo da Vinci for his Mona Lisa.
Carl Wolfson, New Orleans, La.

The Occam's Platinum Razor to David Wolper, for dignity and restraint in the expression of patriotic sentiment.
David Chasman, Beverly Hills, Calif.

The Brigadoon Once in a Century Award to the New York Giants, for returning to life in our time.
Jack Ryan, N.Y.C.

And Honorable Mention to:

The Waldo Lydecker Endorsed Pen to Gore Vidal, on general principles.
Richard Burke, Ho-Ho-Kus, N.J.

The Marketing Medallion With Oak Leaf and Cubic Zirconia Cluster to the Home Shopping Network.
Kathleen Merkl, Loch Arbour, N.J.

The I Do, I Don't Trophy to, respectively, Tatum and Ryan O'Neal.
Alfred Cavuoto, Tuckahoe, N.Y.

The George Bernard Shaw "Arms and the Man" Prize to Oliver North.
Julia G. Ripps, W. Caldwell, N.J.

The Presidential "I Didn't Know Either" Plaque to Mayor Edward Koch.
Debra Goldkind, Silver Spring, Md.

The Mail Carriers' Humanitarian Award to Van Cleef & Arpels for sending out such light packages.
Sid Rothenberg, Whitestone, N.Y.

The Congressional Medal of Honor to Sylvester Stallone for "Rambo."
Candy Zakrzewski, Teterboro, N.J.

The Lyndon B. Johnson Let-Me-Show-You-My-Scar Cup to all major television anchors for coverage of the president's surgery.
William L. Bennett, Muskegon, Mich.
sp. ment.: S. J. Rosenblum, M.D., N.Y.C.

The Golden Pink Slip to Jimmy Breslin for firing his network.
R. Schan, Brooklyn
sp. ment.: Anne Meyer, Pittsburgh, Pa.

The Seven Santini Brothers Leaden Packing Crate to Lee Iacocca for failing to move his bride.
Robert McLain, Morgantown, W. Va.
sp. ment.: Bob Kopac, Poughkeepsie, N.Y.

The Noble Prize to Fergie, who carried it off.
Bernard Plotnick, Pompano Beach, Fla.

The Sigmund Freud/Sybil Blue Velvet Ribbon to Dennis Hopper for acting achievement.
G. Kramer, N.Y.C.

The McGovern/Eagleton I'm-Behind-You-1000% (And Then Again Maybe I'm Not) Award to Mayor Ed Koch for support of members of his administration.
Roberta Mantus, N.Y.C.

The Edie Bouvier Beale Prize to Sydney Biddle Barrows for enhancement of family image.
John French, N.Y.C.

The Dan Jenkins/Billy Clyde Puckett Championship Ring to Oprah Winfrey for toughing it out against the opposition.
Toni Daraio, Coram, N.Y.

The "Imus in the Morning" Platter to My Boss for the gift of a deck of lewd playing cards acquired during his Florida vacation (in lieu of a bonus).
Name withheld, N.Y.C.

The Prince Philip You-Can't-Take-Him-Anywhere Medal to Ed Koch for brilliant repartee with visiting Russian schoolchildren.
Larry Laiken, N.Y.C.

The Oral Roberts Divine Intervention Cup to Ronald Reagan for his proposed budget.
Scott Herzog, Simsbury, Conn.

The Edwin Newman Person of Letters Award to Vanna White for the best turn of phrase.
Stuart Gray, Manhasset Hills, N.Y.
sp. ment.: Alan Levine, Massapequa, N.Y.

The Robin Leach Sterling Microphone to the British press for hiring a deaf actor to interpret the comments of the Royal Family during the wedding of the Duke and Duchess of York.
Matthew Warnecke, Upper Montclair, N.J.

The International Discretion Society Bullhorn to Gelsey Kirkland for achievement in autobiography.
Craig Allinder, Big Fork, Mont.
sp. ment.: Jane Wilks, Williamsville, N.Y.

The Bert Lahr Lucky Lion's Paw Key Chain to Dan Rather for concluding the evening news with courage.
David English, W. Somerville, Mass.

The Happy Moo Year Award to New Jersey's Farmland Dairies for worming their way into the Big Apple.
Henna Arond Zacks, Brooklyn

The John Houseman Achievement-in-Brokerage Prize to Ivan Boesky for making money the old-fashioned way.
Peter White, Guttenberg, N.J.
sp. ment.: Dorothy Green, Somers, N.Y.;
Angelo Hastings, N.Y.C.;
Karen Curry, Palm Harbor, Fla.;
Gloria Rothenberg, Whitestone, N.Y.

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Turkey of the Year Award to "Howard the Duck."

Pericles Crystal, Scarsdale, N.Y.
sp. ment.: William Leary, Chicago, Ill.

The Bucking-a-Trend Trophy to Alexa Maas for her engagement to Johnny Carson although her name is not Jody, Joanne, or Joanna.

Naomi Freeman, Beachwood, Ohio

The Best Boss and Overall Great Guy Plaque to Larry Tisch.

Andrew Mezzetti, Flushing Meadows, N.Y.

The I'm-Dancing-as-Fast-as-I-Can Trophy to the makers of Jolt Cola.

Selma Ellis, Glenview, Ill.

The Maxwell Smart "Would You Believe" Challenge Cup to the fans of Bobby Ewing and "Dallas."

Mary Jane Nottage, Cleveland Hts., Ohio

The Nick the Greek/Dublin Post Office Gold Money Clip to Carl Icahn.

The 400 Group, Beachwood, Ohio

In an unprecedented decision, Sominex has announced two winners for 1986. The Yawn of the Year Gold Pillow will be shared by Leona and Harry Helmsley.

Will Greene, N.Y.C.
sp. ment.: Alice M. Yohalem, N.Y.C.;
Janet Ivari-White, Guttenberg, N.J.;
John Zervoulakos, Greenwich, Conn.

The Millard Fillmore Medal to Sean Penn and Madonna. Presented by John and Bo Derek.

Wayne M. Ozzi, Staten Island, N.Y.

The Smucker's Elder-Berry Preserves Award to Ronald Reagan for his White House jam.

Margaret D. Dale, Longmeadow, Mass.

The Dr. Armand Hammer Strange Bedfellowship to Adnan Khashoggi for his multifaceted roles.

Alec Billyou, Bronxville, N.Y.

The King Tut Trophy to designer-architect John C. Portman for concealing the 1,600-seat Marquis Theatre in a 48-story hotel.

Richard Morse, N.Y.C.

The Wilkinson Sword and T-shirt to Don Johnson for outstanding contribution to good grooming.

Gloria M. Johnson, N.Y.C.

The Harry Houdini Levitation Prize to Mookie Wilson.

Marilyn Crystal, Scarsdale, N.Y.

The Bill Buckner Snatching-Defeat-From-the-Jaws-of-Victory Blue Ribbon jointly to the New York Jets and the Cleveland Browns.

Jerome Agel, N.Y.C.
sp. ment.: Douglas Monaghan,
Floral Park, N.Y.;
Craig Wolfson, Spring Valley, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 582, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 13. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 16 issue. Out-of-town postmarks are given three days' grace. ■

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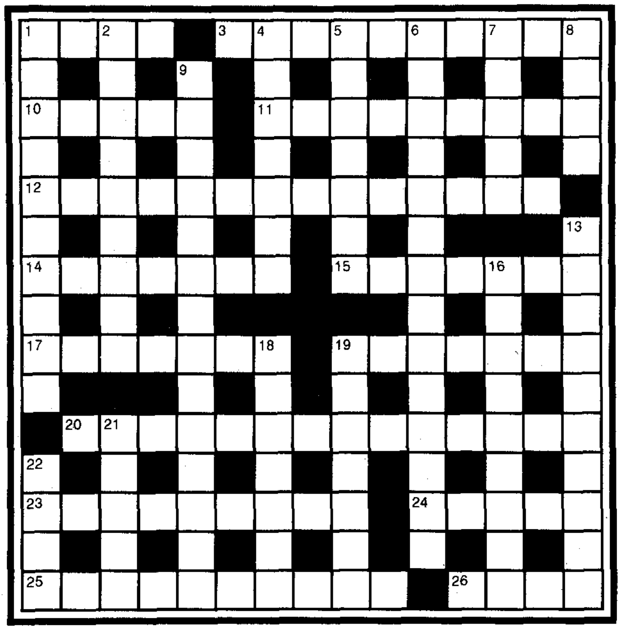
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Filthy place gives one a means of writing to the point. (4)
3 Drew assets freely as she often goes by air. (10)
10 Keen although middle-aged. (5)
11 He avoids the customs, being an unusual athlete. (3-6)
12 An army man looks unusually solid when put inside a vessel. (7, 7)
14 Bird on holiday with a leading soldier. (7)
15 Animal had nice change. (7)
17 Sounds as if required to be massaged. (7)
19 Works abroad. (7)
20 Badly advised nuns on a tragic love story. (5, 3, 6)
23 Noble fluff in the prelude to launching. (9)
24 Put back a drink fit for a king. (5)
25 Seemingly make a request about a payment. (10)
26 Knows if this place is backward. (4)



DOWN

1 In gambling clean up what you wager. (10)
2 For example, a bit of ceremony is almost completed in naked darkness. (9)
4 Trooped about, being a menace to the enemy. (7)
5 We are about to cut the main road up to make a play street. (7)
6 Ought to take part in sport, although these may be the sign of a studious person. (5, 9)
7 Bird embraces single man. (5)
8 Island discovered by Noah's ark in deep water. (4)
9 Study in a group and the goat provides one with a living. (5, 3, 6)
13 Legislates when we went about with a lass to a bit of a dance. (6, 1, 3)
16 When it is difficult to see, show courage without end, sir. (4, 5)
18 Soldier sees nothing in saint's opponent. (7)
19 First possibly makes noise in exam. (7)
21 Gird even if beheaded. (5)
22 Thanks for the account of what happened? (4)

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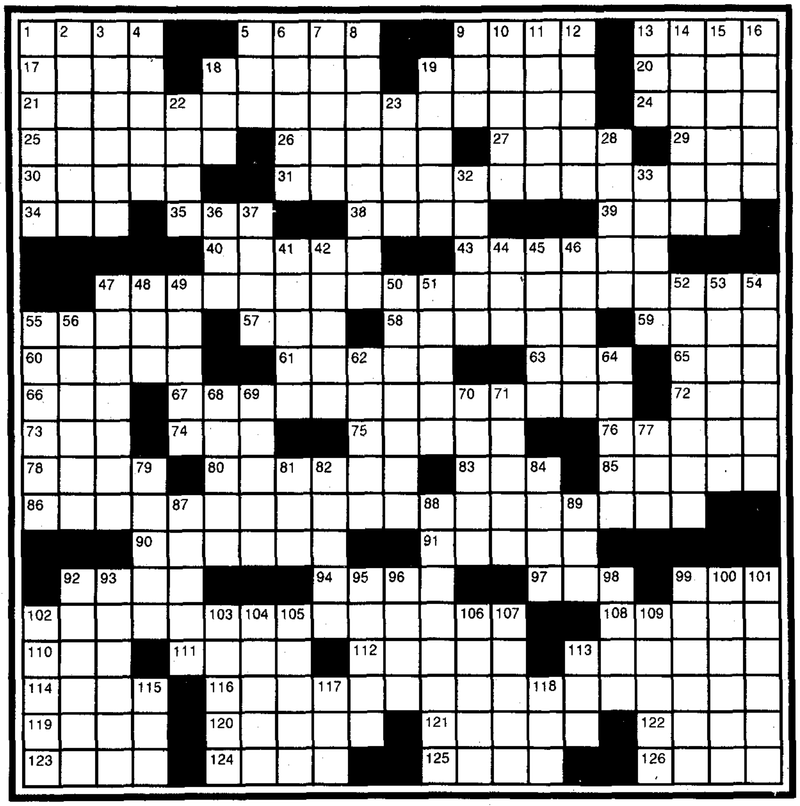
'TV THEME SONGS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Griffin
5 False witness
9 Fictional plantation
13 Scoundrels
17 Thine: Fr.
18 "To —— little and to spend . . .": R.L.S.
19 Negri namesakes
20 Author Harte
21 "All in the Family" theme
24 West Indies island
25 Any flightless bird
26 Cow of commercials
27 Castle's surround
29 Bakery item
30 "And —— grow on"
31 Glen Campbell theme
34 One of the Beattys
35 Nothing
38 U.S. satellite
39 Dearth
40 Spikes the punch
43 Lodger
47 "The Lone Ranger" theme
55 Office scribe, for short
57 ——-Magnon
58 Gun for D'Artagnan
59 Name for a Dalmatian
60 Poem division
61 "—— the bag!"
63 F.D.R. bureau
65 El stop
66 Ending for tank or dull
67 Sonny and Cher's theme
72 Phone cut-in
73 Actress Charlotte
74 Gender
75 City on the Mohawk
76 Subside
78 Leather punches
80 For each
83 "One day —— Time"
85 Adult fillies
86 "Beverly Hillbillies" theme, with "The"
90 Down Under citizen
91 Horse opera
92 Dillon or Helm
94 Before-the-storm condition
97 San Francisco hill
99 Auction action
102 "Partridge Family" theme
108 Speedily
110 Lincoln sobriquet
111 In a little while
112 "Swan Lake" role
113 Employs rhetoric
114 Skaters' milieu
116 Perry Como's theme
119 Antique adjective
120 Semi-precious stone
121 Kett and James
122 Lacrimal drop
123 Big butte
124 For fear that
125 Compass pts.
126 "—— It Romantic?"

DOWN

1 Female prison guard
2 Kin of propane
3 Cheered on
4 Pay a call
5 New Guinea seaport
6 Kind of verb: abbr.
7 Anoint, old style
8 Tangled mess
9 Bushy clump
10 Place to remember
11 Early synthetic
12 State of India
13 Paley's network
14 Language of the Koran
15 Expose pretensions: slang
16 Use an SRO ticket
18 Maternal sheep
19 Strips
22 Collar type
23 Gold records
28 Tenth president
32 Higher than viscounts
33 Mall renters
36 Needing a doctor
37 Not of the cloth
41 Antilles Indian
42 Ham it up
44 Where a cockney puts the bait
45 Kilns
46 Parisian's IRT
47 1940 candidate Willkie
48 Bankbk. bonus
49 Plunders
50 Exuded
51 Calcutta cloth
52 Parvenu
53 Take turns
54 Bivouac stops
55 Egyptian amulet
56 Pacific battle island
62 Hollandaise, e.g.
64 "What's in ——?"
68 Tails' alternative
69 Montreal team
70 Florida citrus city
71 Gnaw on
77 Diamond club
79 Patio flooring
81 "—— Were King"
82 Oust
84 Sign off, in church
87 Garage sights
88 Creates an anthology
89 Con's opposite
92 Not stationary
93 Reparations
95 "Oh, give me —— . . ."
96 Terhune's "—— Dog"
98 Port near Brindisi
99 Enjoys a Jacuzzi
100 Pre-refrigerator vendor
101 Bedouin terrain
102 Ricochet
103 Knobby
104 Stuff oneself
105 Virgil hero: var.
106 Story lines
107 "Fiddler" matchmaker
109 Pop singer LaBelle
113 Cries of pain
115 New Zealand parrot
117 Envelope abbr.
118 Engine need

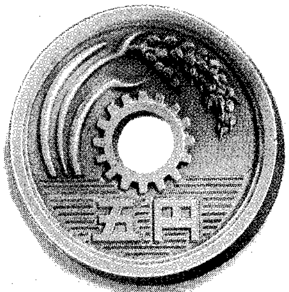


Solutions to last week's puzzles appear on page 134

Complete your set.

BANGKOK

AUSTRALIA



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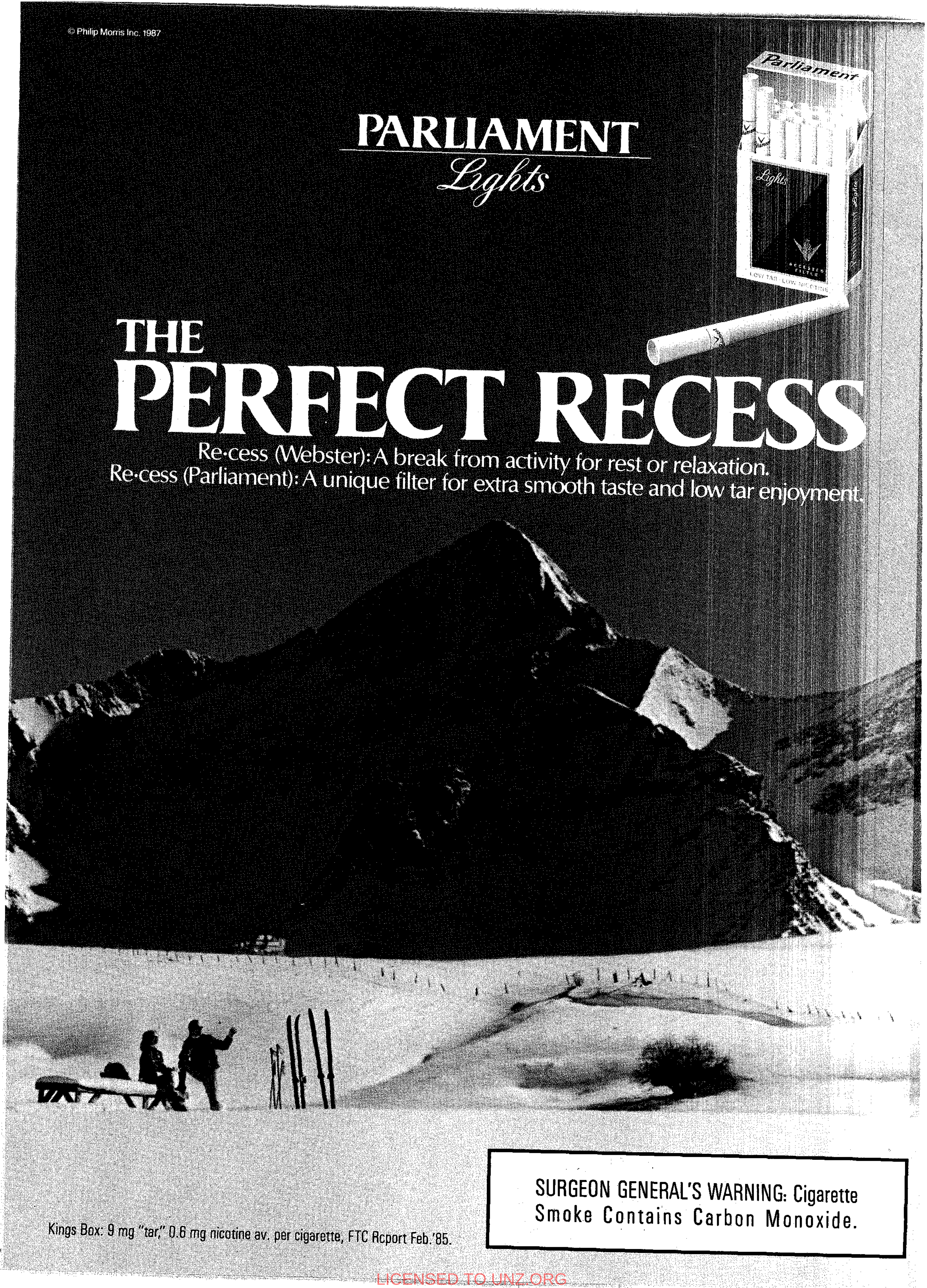
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